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**DICTIONARY
OF
BASIC JOSEKI
VOLUME ONE
THE 3-4 POINT**

by
Yoshio Ishida

translated by
John Power

**Kiseido Publishing Company
Tokyo, Santa Monica, Amsterdam**

Published by
Kiseido Publishing Company
CPO Box 1140
Tokyo, Japan

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ISBN 4-906574-21-1

Originally published in Japanese by The Nihon Ki-in as
Kihon Joseki Jiten

This book is available in Europe exclusively through:

Schaak en Gowinkel het Paard
Haarlemmerdijk 147,
1013 KH Amsterdam, Holland

Available in North America through

Kiseido
2255 - 29th Street, Suite #4
Santa Monica, California, USA 90405

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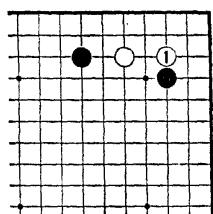
First Printing September 1977
Third Printing January 1998
Printed in Korea

YOSHIO ISHIDA

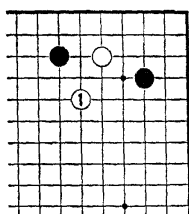
Was born in 1948 in Aichi prefecture. Became a disciple of Minoru Kitani at the age of 9. Became professional Shodan in 1963 and was promoted rapidly thereafter. In 1971, he defeated Rin Kaiho in the 26th Honinbo Title match to become the youngest Honinbo in history and held the title for five successive terms. In 1974, he defeated Rin in the 13th Meijin Title match, thus becoming the third contemporary player, after Sakata and Rin, to hold the top two titles concurrently. In recognition of this feat, he was promoted to 9-dan. Ishida has also won many other major titles and is recognized as the leading player of his generation. He is an outstanding all-round player but is particularly skilful at overall positional judgement and at the endgame.

THE COVER

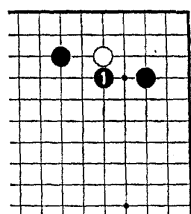
The cover shows a reproduction of a wood-block print by Kubo Shunman and two other artists, dated c. 1800. Confucius and Lao-Tze are depicted playing Go while the Bodhisattva Avalokiteshvara, in the guise of an Ukiyo-e courtesan, watches. To the right and left are a tortoise and a crane, signifying auspicious old age. The print thus pays tribute to the extreme antiquity and universality of the game. *Collection of William Pinckard. Cover photograph by James McDonald*



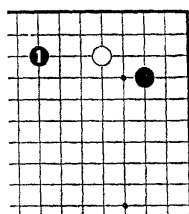
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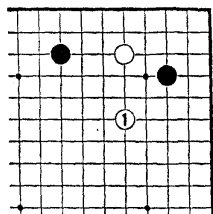
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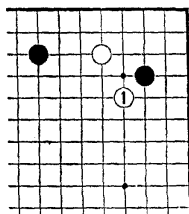
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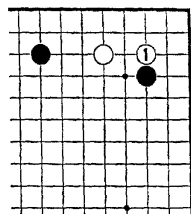
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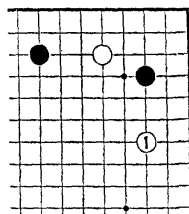
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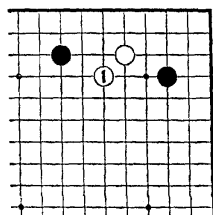
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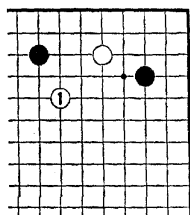
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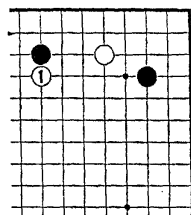
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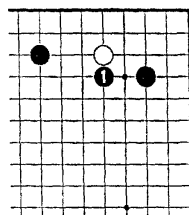
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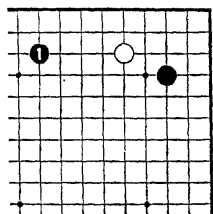
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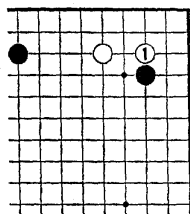
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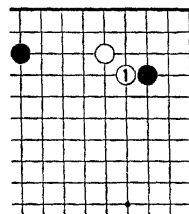
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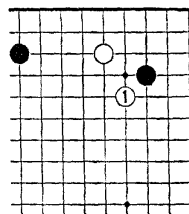
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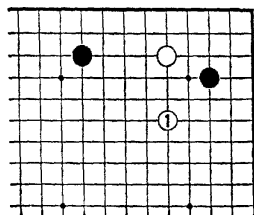
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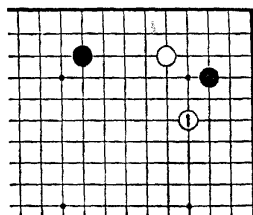
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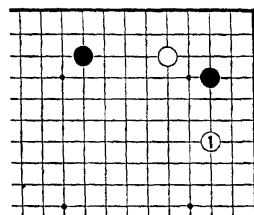
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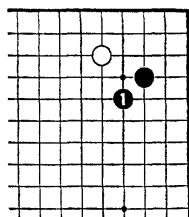
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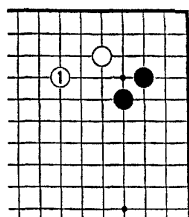
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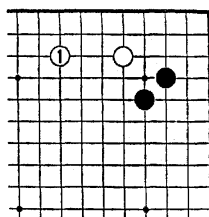
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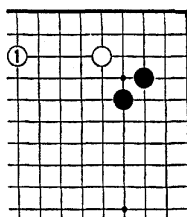
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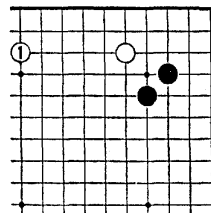
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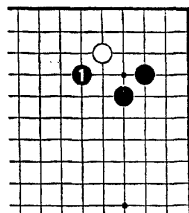
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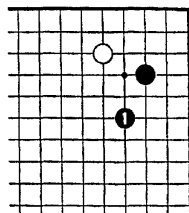
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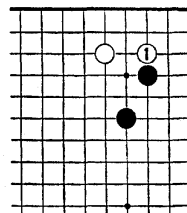
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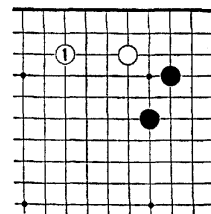
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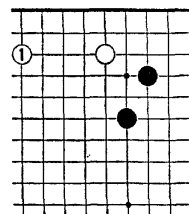
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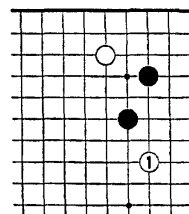
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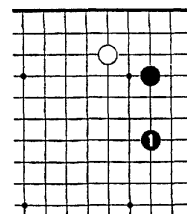
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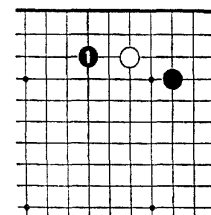
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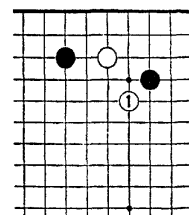
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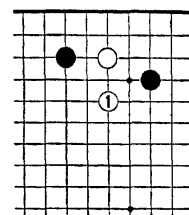
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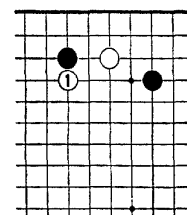
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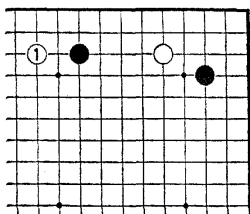
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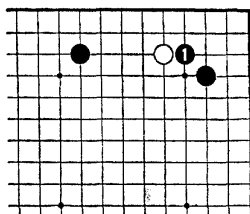
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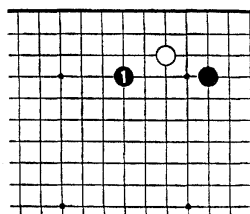
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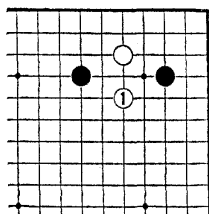
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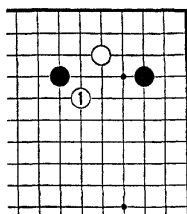
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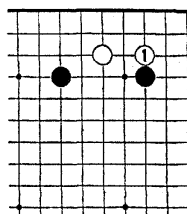
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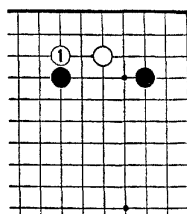
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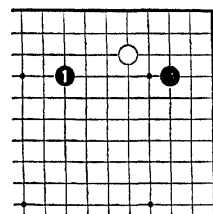
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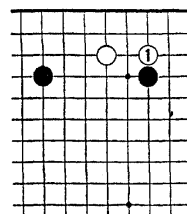
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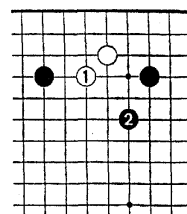
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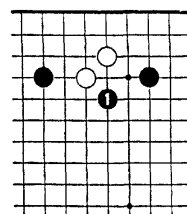
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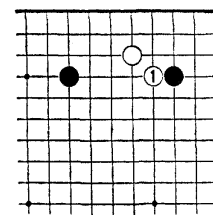
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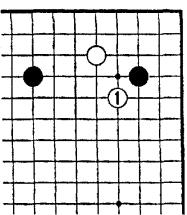
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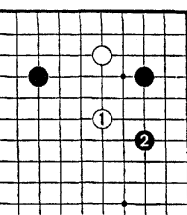
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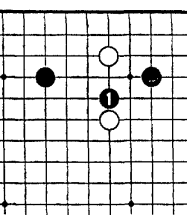
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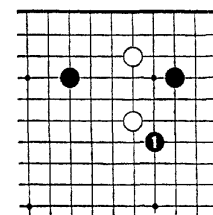
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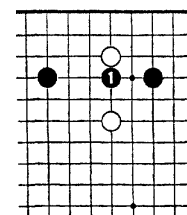
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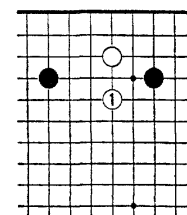
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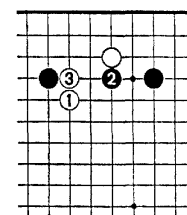
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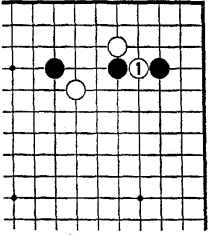
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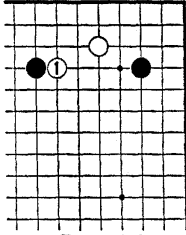
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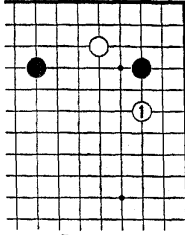
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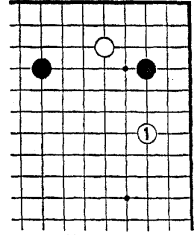
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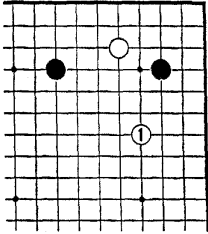
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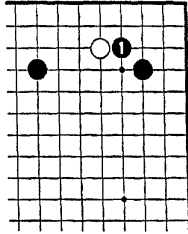
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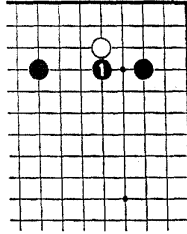
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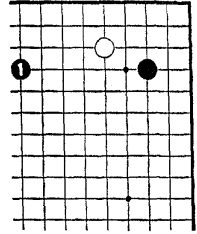
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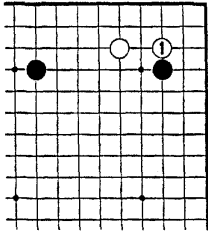
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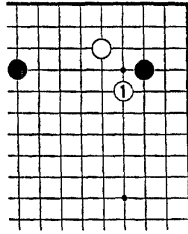
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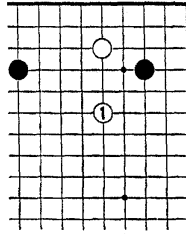
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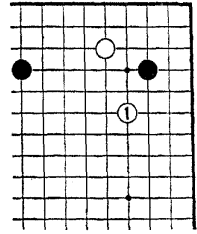
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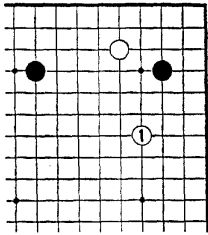
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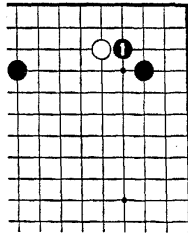
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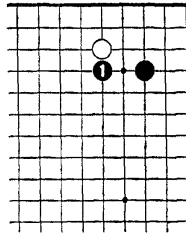
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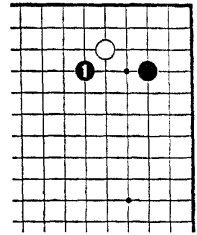
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FOREWORD

Joseki are model sequences in the corners and, sometimes, on the sides. Sequences consisting of rational moves and giving an equal or near equal result are recognized as joseki and thus become the possession of all Go players.

Joseki are born, not made. A sequence only becomes joseki when it is played in actual games, is subjected to opposition and is able to stand up to all criticism. A sequence which contains irrational or unnatural elements or which gives an inferior result for one side will hardly meet with universal approval.

The present work aims at collecting and organizing the representative joseki in popular use today and at subjecting them to fairly detailed analysis. The basic patterns have been arranged in systematic order and given sufficient commentary to be, we believe, of practical use to amateur players. An index has naturally been included so that the work can be used as a dictionary, but we have also taken pains to present the work as a basic course in joseki for anyone reading the book through.

The first volume is devoted to the 3-4 point. From the past this has been the most popular move for occupying the corner, yet while it is the most secure territorially, it also has the most variations. In quantity they are equal to the variations for the other points combined. This point also allows the widest range of approach moves and enclosing moves.

The patterns have been evaluated as equal, favourable, slightly favourable etc., but the reader should not worry too much about these labels. He should judge for himself and if he feels that a pattern we call unfavourable is favourable, he should go ahead and play it. If he then agrees with us, he can discard it. This freedom is the privilege of amateur players. Further, patterns in this book which to the professional eye give a result with only a very slight difference have been included in the equal category.

I would like to express my thanks to Mr. Tamura Ryukihei and Mr. Sakamaki Tadao for their assistance in the compilation of this work. These two gentlemen stirred me from my usual slothfulness and compelled me to become involved in the research for this book. I am very much in their debt.

Ishida Yoshio

October 1975

TRANSLATOR'S PREFACE

This book is the first of a three volume English translation of the two volume Nihon Ki-in publication, "Kihon Joseki Jiten" by Ishida Yoshio. When published in Japanese (the first volume in December 1975, the second in March 1976), this work was immediately recognized as a radical improvement on earlier joseki dictionaries. There are several reasons for its superiority. Firstly, rather than being the usual mere catalogue of joseki, it is a brilliant analytical survey of joseki and their vital components such as tesuji and shape. Secondly, it deals comprehensively with alternatives and mistakes in joseki. Thirdly, it is very practical in nature, omitting the lengthy and improbable joseki which usurp much of the space in joseki dictionaries, while covering all joseki with any claim to be a part of modern Go. Finally, it is topical, including new joseki invented in 1975. For all these reasons, this work should remain the standard reference on joseki in both English and Japanese for many years to come.

John Power

JAPANESE TERMS

Brackets indicate that the English equivalent given is usually used in the text.

(*aji*): potential

atari: check, i.e. a move threatening to capture

(*dame*): a liberty; neutral points of no value

(*degiri*): push and cut

fuseki: the opening stage of the game

geta: a tesuji for capturing a stone or stones in a net

gote: a move not requiring an answer

(*hamete*): a trick play

(*hanami-ko*): a "flower-viewing" ko, i.e. one side has everything to lose, while the other stakes almost nothing

hane: a diagonal move played against an enemy stone

(*hasami*): pincer

(*honte*): the proper move (though it may sometimes appear slow)

(*kakari*): an approach move in the corner

(*kake*): a pressing move

(*kikashi*): a forcing move requiring an answer

(*karui*): light, i.e. stones with light, flexible shape which can easily be looked after or stones which have served their purpose and can be discarded without ill effects

komi: handicap points (usually received by White) in an even game

miai: points of exchange of approximately equal value—if the opponent takes one, one can always (and often must) take the other

moyo: a territorial framework—potential not actual territory

(*osae*): block

(*oshi*): push

ponnuki: the efficient shape resulting from capturing one enemy stone with four friendly ones

(*sabaki*): settling a group (by getting a flexible and resilient shape)

sente: a move requiring an answer; the initiative

tesuji: the most skilful move in a local situation

tewari: a method of analysis in which one changes the order of moves in a sequence and removes superfluous stones in order to evaluate the basic structure

(*tsuke*): contact play, attach(ment)

(*tsume*): a checking extension

tsume-go: a life and death problem

(*yose*): the endgame

NOTES

1. The sign ♦♦ indicates a standard and basic joseki, while ♦ indicates a joseki virtually equivalent to a basic joseki.
2. Names in the text are given in the Japanese order, with the surname first.

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The 5-3 Point

Part Five: The 3-4 Approach

Part Six: The 4-5 Approach

Part Seven: Entering at the 3-3 Point

VOLUME III

The 5-4 Point

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The Star-Point

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Part Eleven: The One-Space High Approach

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The 3-3 Point

Part Thirteen: The Shoulder-Hit

Part Fourteen: The Large Knight Approach

**DICTIONARY
OF
BASIC JOSEKI
VOLUME I
THE 3-4 POINT**

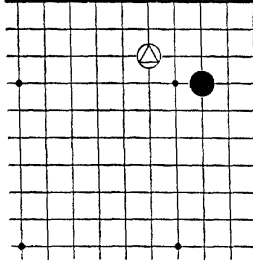
Part One: The Small Knight Approach

Part Two: The Large Knight Approach

Part Three: The Two-space High Approach

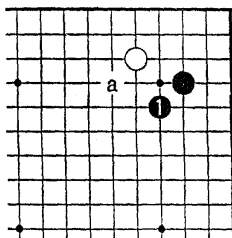
PART ONE

THE SMALL KNIGHT APPROACH



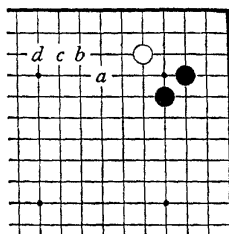
The small knight move $\triangle$ is the basic approach move to the 3-4 point stone. It has been in continuous use for over four centuries, according to reliable records, and has been regarded as the most effective approach move. It continues to be just as highly evaluated. However, the variations are limitless and new moves are constantly being discovered. This move is truly a treasure-house of joseki.

CHAPTER I THE DIAGONAL MOVE

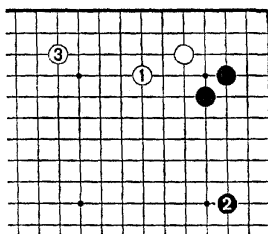


Black 1, the famous Shusaku diagonal move, is a steady way of responding to White's kakari. This move prevents White from pressing at 1 and gives Black a high position. Black can now aim to press against the lone white stone with 'a'.

Dia. 1 (White's responses). Even though Black 1 is steady, it is a slow move and White may not respond to it. If he does respond, he will probably choose one of the extensions from 'a' to 'd'.



Dia. 1



Dia. 2  

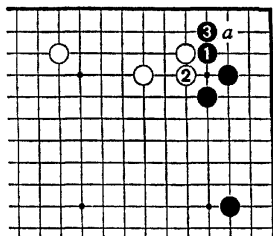
SECTION 1. The Knight's Move Response

Dia. 2 (joseki). When White answers with the knight's move of 1, both sides will usually take up position by occupying the big points at 2 and 3, but depending on the actual position these extensions may have to be a bit narrower. There are even cases in which these extensions can be omitted.

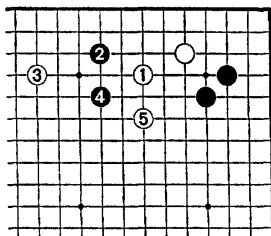
Dia. 3 (profit). Black 1 and 3 are extremely big. The difference between Black playing these moves and White playing at 'a' is nearly 20 points. So both sides should try to play these moves, which are more than large endgame moves, at a fairly early stage.

Dia. 4 (mixing it up). If Black wants to mix it up, he can launch an attack with 2. White counterattacks with 3 and both sides move out into the centre with 4 and 5. There is always a danger of 2 being an overplay and so Black must consider the situation in the upper left corner before playing it. On the other hand, White must not neglect to play 3, since immediately jumping to the point 5 allows Black to take up position by extending along the upper side.

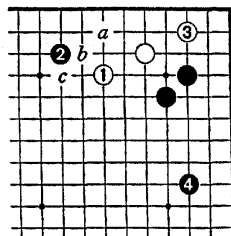
Dia. 5 (a base). Naturally White would like to make a base for his stones by sliding to 3. Black will answer by extending to 4, but now White doesn't have a good move. Black at 'a' cannot be tolerated, but to exchange 'b' for Black 'c' is also disagreeable. So if you are not prepared to fight as in *Dia. 4*, the knight's move of White 1 could become a problem.



Dia. 3



Dia. 4



Dia. 5

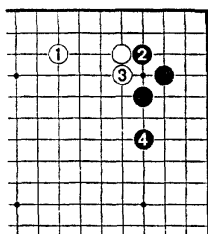
SECTION 2. The Two-Space Extension

Dia. 6 (joseki). When White finds the attack of Black 2 in *Dia. 4* intolerable, he can play the two-space extension of 1 here. White's position is quite secure, but after the exchange of 2 for 3 his stones are a bit over-concentrated. Black 4 finishes up the joseki.

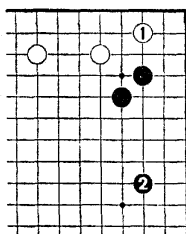
Dia. 7 (ideal shape). If Black omits the exchange of 2 for 3 in *Dia. 6*, White can make an ideal shape by sliding to 1 and Black must extend to 2 in gote.

Dia. 8 (vital point). If Black immediately extends to 1, the vital point for White is not to slide into the corner as in *Dia. 7* but the knight's jump of 2. Next Black will exchange 3 for 4 and take territory on the right side. Now White can turn his attention to another part of the board.

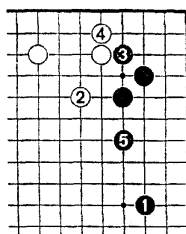
Dia. 9 (moyo). Instead of playing as in *Dia. 8*, what happens if White slides to 1? Black would swell out into the centre with 2 and 4 and White would have to find some way to deal with this large territorial framework (moyo).



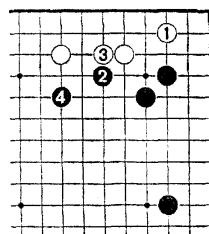
Dia. 6



Dia. 7



Dia. 8



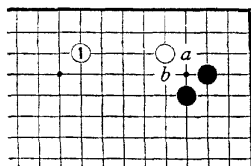
Dia. 9

SECTION 3. The Three-Space Extension

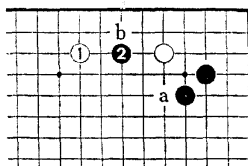
Dia. 10 (a light move). The three-space extension is a light move and is most often used in actual games. For Black to attack at 'a' and provoke 'b' would give White an ideal position, so Black should aim to invade.

Dia. 11 (invasion). When White extends to 1, Black can leave the situation as it is and play elsewhere, but if he does play in the upper right corner, he must invade with 2. White can either respond vigorously by attacking at 'a' or attach calmly at 'b'. However, the purpose of 2 is not to precipitate a fight. Rather, it is a way of settling oneself.

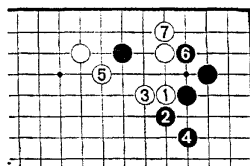
Dia. 12 (joseki). If White moves out with 1, Black plays 2 and 4 and White captures the invading stone with 5. The exchange of 6 for 7 concludes the joseki. Even though Black has lost his invasion stone, he is still quite satisfied with this result. You should note that for Black to run away by playing at 5 in place of 2 or 4 is unreasonable.



Dia. 10



Dia. 11

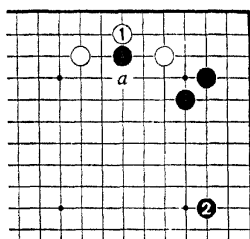


Dia. 12

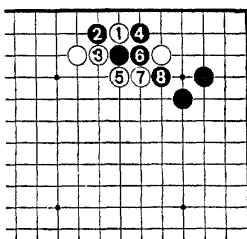
Dia. 13 (waiting for a chance). If White attaches underneath with 1, Black can regard his invasion as a forcing move and occupy a big point at 2, looking for a chance to put his invasion stone in motion. In expectation of this, White may play at 'a' to harden his position.

Dia. 14 (in motion). Instead of playing as in *Dia. 13*, Black can immediately put his stone on the upper side in motion by playing 2. White cuts with 3 and the sequence to 8 is the only continuation.

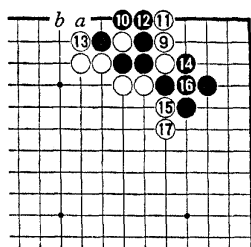
Dia. 15 (joseki). Continuing from *Dia. 14*, the sequence to White 17 is joseki. This result, however, is not as good for Black as it may at first appear. He has captured three stones but he needs two more moves, so the area he has taken is not very large while White is thick on the outside. Further, 'a' and 'b' (which aims for ko) are moves Black must answer and these can be used as ko threats.



Dia. 13



Dia. 14

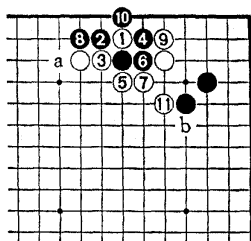


Dia. 15 ♦♦

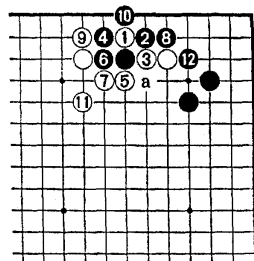
Dia. 16 (bad for Black). Instead of cutting at 8 in *Dia. 14*, it would be bad for Black to play 8 as here. White simply plays 9 and 11, leaving Black with his forces split. Now no matter what Black does, he cannot prevent White from playing at one of the points 'a' or 'b' and whichever way White plays, it will be severe on Black.

Dia. 17 (a low position). It is bad for Black to play 2 in this direction. The sequence to 12 is forced and Black is left with a low position. On the other hand, White has been able to make good shape with 11 and has kept sente. He also need not worry about the cut at 'a'. Should Black cut there, White would play atari and sacrifice two stones.

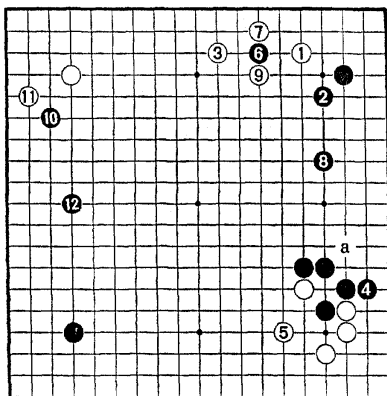
From the above, we can conclude that Black must not hurry to put his invasion stone into motion as in Dias. 14 and 15..



Dia. 16



Dia. 17



Ref. Fig. 1.

26th Honinbo Title, 4th Game (1971)

White : Rin Kaiho ; Black : Ishida

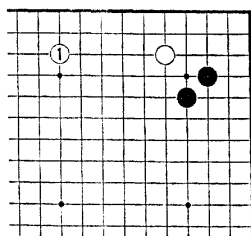
Ref Fig. 1. The way Black has played the joseki in the lower right corner indicates his intention of putting emphasis on the right side. Playing 2 and 4 is consistent with this intention, since 2 prevents White from pressing at this point and 4 defends against an invasion at 'a'. After the exchange of 6 for 7, Black extends to 8, threatening to put his stone at 6 in motion. Consequently, White 9 is the proper move in this position. Now, because of his strong position on the upper side, White can play at 11 in answer to Black 10.

SECTION 4. The Four-Space Extension

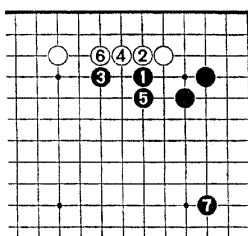
Dia. 18 (flexibility). The four-space extension of White 1 is often played in relation to stones in the upper left corner. This extension, however, is quite wide and if Black invades, it is impossible to determine how the sequence will develop, so White must be ready for anything.

Dia. 19 (joseki). If Black wants to build up central influence, he will press with 1. Black 5 is an example of good shape worth remembering. With the sequence to 6, White links up his stones on the upper side and Black takes a big point on the right side with 7. Once Black 3 has been exchanged for White 6, this stone is light as it has served its purpose.

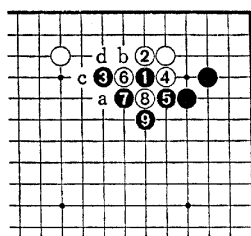
Dia. 20 (vulgar). It may seem that 3 leaves Black with a thin position, but it would be bad for White to try to break through with 4 and 6, since Black would be able to build up his formation with the sequence to 9. After this a white cut at 'a' is unreasonable because the sequence Black takes 8 at 1, White 'b' and Black 'c' leaves Black with formidable thickness and White must still defend the upper side. Therefore, after Black 9 White must play at 'd', Black takes the ko and White defends at 'b'. Either way Black ends up with a thick wall.



Dia. 18



Dia. 19 ♦♦

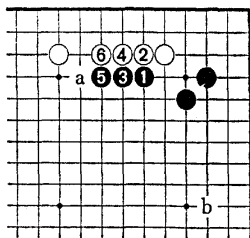


Dia. 20

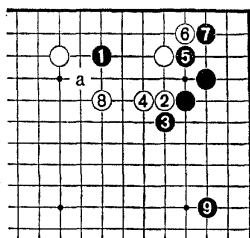
Dia. 21 (unimaginative). The sequence from Black 1 to 5 is unimaginative. After 6, Black cannot play 'a', because White will take the big point at 'b'. However, if Black extends to 'b', White will swell out at 'a' which reduces the liberties of Black's three stones. Compare this to *Dia. 19* and you will understand the moves there.

Dia. 22 (invasion). Black invades at 1 in order to use this stone to make a position on the right side. After the sequence to 9, Black still has the possibility of escaping at 'a'. For White to play 6 one point to the left would give Black the chance to start a fight by jumping to the point 8.

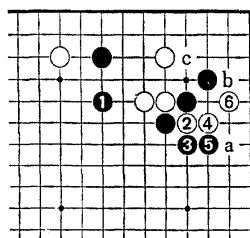
Dia. 23 (unreasonable). It would be unreasonable for Black to jump to 1, without first attaching at 'c'. White cuts at 2 and if Black tries to capture White's stones with 3 and 5, White will run away with 4 and 6 after which he can save his stones by playing at either 'a' or 'b'. If Black had first played at 'c', he could capture these stones by simply playing at 'a'.



Dia. 21



Dia. 22



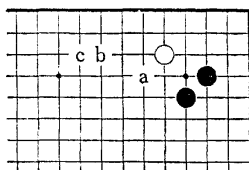
Dia. 23

SECTION 5. Ignoring Black's Diagonal Move

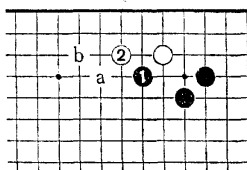
Dia. 24 (a pressing or pincer play). If White ignores Black's diagonal move and plays in another part of the board, Black can proceed against the lone white stone by either pressing at 'a' or making a pincer play at 'b' or 'c'.

Dia. 25 (a pressing play). The exchange of the pressing play of Black 1 and White 2 is the classical way of handling this position. Nowadays, however, players do not like to give White secure territory so this joseki is not used very often. According to the traditional style of playing, Black either leaves the situation as it is or he can continue by playing at 'a' or 'b'.

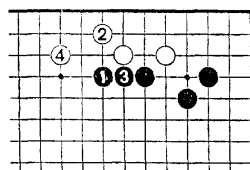
Dia. 26 (an effective move). For Black to press again with 1 is quite effective. Even though Black is thin on the outside, White has no suitable way to counter-attack. White 2 is a calm response and Black attains his aim of making a solid wall with 3. With 4 White secures his position on the upper side.



Dia. 24



Dia. 25



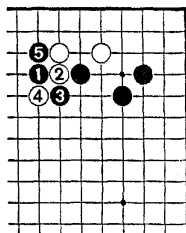
Dia. 26

Dia. 27 (falling into a trap). For White to push out with 2 and cut with 4 is just what Black hopes for. White is now in danger of falling into Black's trap and after Black 5 he must be very careful.

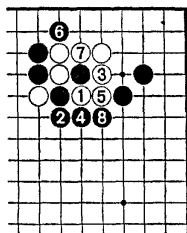
Dia. 28 (encircled). If White cuts at 1, he has fallen into Black's trap. Black completely encircles White with the sequence to 8. This result is clearly unfavourable for White. What if White plays 7 elsewhere?

Dia. 29 (very bad). If White replaces 7 in *Dia. 28* with 1 here in order to escape into the centre, Black will simply capture two stones with 2 and even though White has made it out into the middle of the board with the sequence to 11, he has not accomplished much since he is floating between two strong black groups. Note that White cannot play 7 at 'a', followed by a move at 8 to capture Black 6, because then Black could counter by playing at 'b'. Hence the double hane at 6 is a good tesuji.

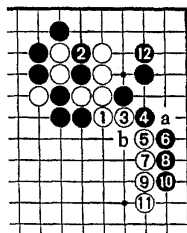
Dia. 30 (complete confinement). After Black 5 in *Dia. 27*, White could try to resist by descending to 1 here. The sequence to 7 would follow. Since White must come back to play 9, he cannot get out into the centre. With Black 12, White's stones are again completely confined to the upper side.



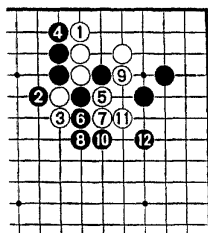
Dia. 27



Dia. 28



Dia. 29

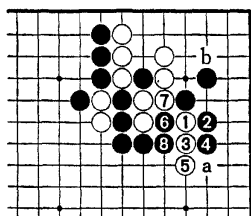


Dia. 30

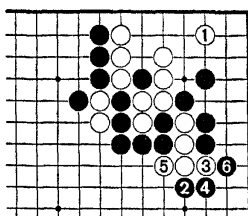
Dia. 31 (variation). Instead of 11 in *Dia. 30*, White can try to attach and extend with 1 and 3, but after 5, Black can play 6 and separate White into two groups. This is also bad for White. After Black 8, if White plays at 'a', Black makes life for his corner stones by playing at 'b'. However...

Dia. 32 (nose attachment). What if White slides into the corner with 1? Black would then have a brilliant tesuji with the nose attachment of 2. White can push down at 3 but after Black 4, he must retreat at 5. Black crosses underneath at 6 and because of shortage of liberties, the five white stones will have difficulty in looking after themselves.

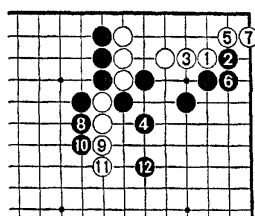
Dia. 33 (good for Black). Since the cut at 5 in *Dia. 30* is rather crass, White might try simply to make life for his stones by attaching with 1 and playing the sequence to 7. However, with the continuation to 12, Black builds up influence on both sides and White's inferiority is obvious.



Dia. 31



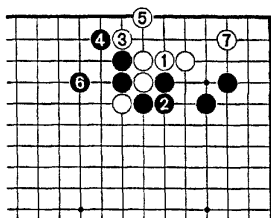
Dia. 32



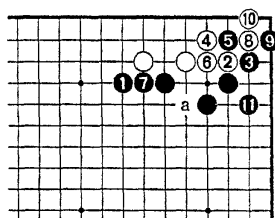
Dia. 33

Dia. 34 (the best White can hope for). In conclusion, White has no hope of getting a good result by counterattacking after the sequence in *Dia. 27*. White's only way to salvage the situation is to get a base by playing the sequence from 1 to 7. The only redeeming feature for White is his cutting stone on the outside but he cannot hope for too much.

Dia. 35 (an alternative approach). As an alternative to *Dia. 26*, White can play the sequence here. Although the area he gets in the corner is not big, he does end up with sente. Note that Black 7 is the proper move. It should not be replaced by a play at 8 because White could then break through Black's encircling net by attaching at 'a'.



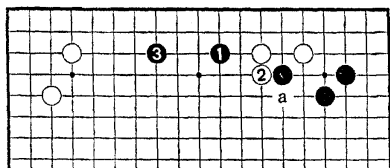
Dia. 34 ◆



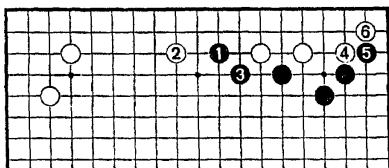
Dia. 35 ◆

Dia. 36 (a pressing move plus a pincer). After White jumps out to 2 in *Dia. 25*, Black can also continue by playing a pincer at 1 here. This technique is often used in a fuseki where White has a corner enclosure in the upper left corner and Black wants to establish a base on the upper side with 3. After this, White can get a strong position by playing at 'a'.

Dia. 37 (White's counter). White can thwart Black's plan to establish a base on the upper side by counterattacking with 2. Even if sealed in by Black 3, the two white stones are not quite dead yet, for White still has the tesuji of 4 and 6 to try something here.



Dia. 36 ◆



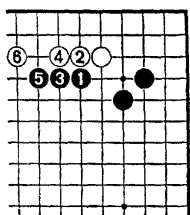
Dia. 37

Dia. 38 (low position). It is not good for White to crawl along the third line with 2 in response to Black 1, because it is too slow and produces a heavy shape. White must continue to crawl with 4 and jump to 6. Black's strong thick wall in contrast to White's low position is quite a disappointment for White. Can White jump one point to the left with 4?

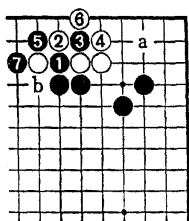
Dia. 39 (a ladder relationship). If White jumps after just crawling one space, Black can push through and cut with 1 and 3 if the ladder is favourable for him. If White takes with 4 and 6, Black sets up the ladder with 5 and 7. Now White must play 'a' to live, while Black captures at 'b', getting decisive outward influence. This is bad for White.

Dia. 40 (can capture the corner). It would be very bad for White to connect at 1 here. As you can see in the sequence to 12, White loses all his stones. Even though White takes the two black stones 8 and 10, Black will throw in a stone at 8 and from here it is easy to see that White loses the fight by one move.

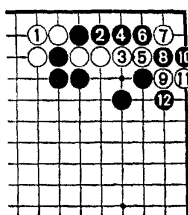
Dia. 41 (when the ladder is unfavourable). Even if the ladder is unfavourable for Black, he can push with 1 and then go through and cut with 3 and 5. Now after White connects at 6, Black has a brilliant tesuji with the nose attachment of 7. White cannot play at 'a' because of Black 'b', and so he must himself submissively take the point 'b', allowing Black to seal him in with 'a'.



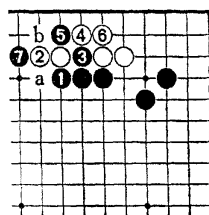
Dia. 38



Dia. 39



Dia. 40

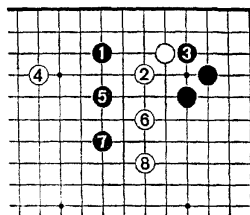


Dia. 41

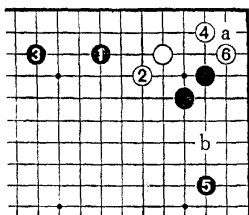
Dia. 42 (two-space pincer). Another way Black can attack the lone white stone is with the two-space pincer of 1. White extends to 2 to avoid being sealed in and Black takes the corner with 3. White must now move out into the centre but before doing this, he should first make a pincer attack of his own at 4. This is a standard technique. Following this there is no special pattern.

Dia. 43 (a truce). A more peaceful way of playing is for Black to extend to 3 instead of taking the corner as in *Dia. 42*. White secures his corner with 4 and 6, while Black takes a big point on the right side with 5. White 6 is an important move since it not only prevents Black from attaching at 'a', but also threatens an invasion at 'b'.

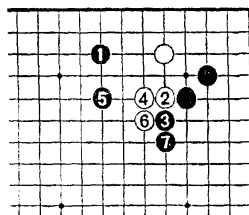
Dia. 44 (a mistake). It is a mistake for White to attach with 2. This arises from confusion with the pattern in *Dia. 22* in which Black has invaded a white extension. Black plays the combination of hane at 3 and the jump at 5. White must run away into the centre with 6, provoking Black to build up his right side with 7.



Dia. 42 ♦



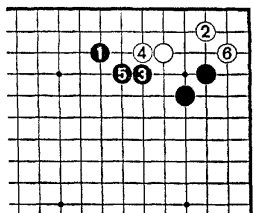
Dia. 43 ♦



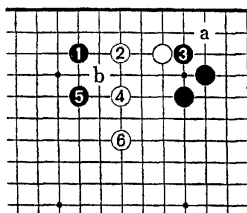
Dia. 44

Dia. 45 (joseki). In response to Black's pincer at 1, one possible plan is for White to slide to 2. The sequence to 6 is joseki. White must be careful, though, in using this joseki because he lives in gote, while Black gets solid outside influence. White must carefully consider the whole board before choosing this joseki. In the local position it is inconceivable that Black will end at a disadvantage.

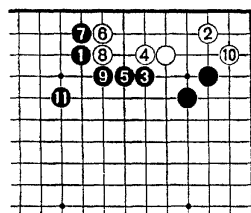
Dia. 46 (three-space pincer). The black three-space pincer at 1 is a leisurely move, so White has time to secure a base with 2. The black diagonal attachment at 3 is natural since Black does not want White to slide in at 'a'. The sequence to 6 is regarded as a joseki. If White does not object to Black's building up thickness on the left, he can make a shoulder-hit at 'b' instead of playing 2.



Dia. 45 ◆◆



Dia. 46 ◆

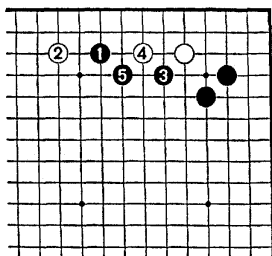


Dia. 47 ◆◆

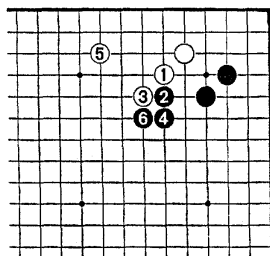
Dia. 47 (joseki). Another joseki is for White to slip in at 2 to get life quickly. Black will respond with the pressing move at 3. The difference between this result and the two-space pincer joseki shown in *Dia. 45* is that White can play 6 and 8 to create a cutting point in Black's shape before living at 10. White gets sente, but Black gets stronger outside influence. The way of connecting with 11 is worth remembering.

Dia. 48 (same pattern). Checking at White 2 is possible in relation to the left side. If 3 to 5 follow, this ends up the same as *Dia. 37*.

Dia. 49 (an old joseki). This is given for reference. Answering Black's diagonal move with White 1 is known as the "double diagonal move" pattern which was very popular in the Edo period (1600–1867). Because of Black's thickness with 2 and 4, this result is now assessed as unfavourable for White.

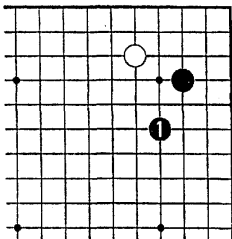


Dia. 48



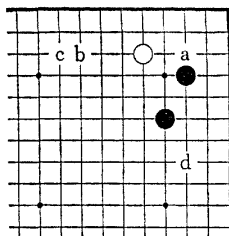
Dia. 49 ◆

CHAPTER II THE KNIGHT'S MOVE

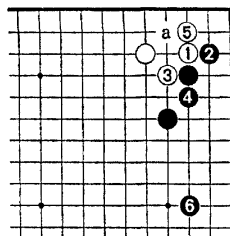


The knight's move of Black 1 is a quiet response to White's kakari. It is not as solid as the diagonal play of Chapter I but it is more flexible, since Black can make a wider extension along the right side. There are not very many variations.

Dia. 1 (responses). The main difference between the diagonal play and the knight's move is that White has the option of attaching at 'a'. White can also make two and three space extensions to 'b' and 'c' as before and, on rare occasions, he can attack from the right side at 'd'. Of course, White can also just switch to another part of the board.



Dia. 1



Dia. 2 ◆◆

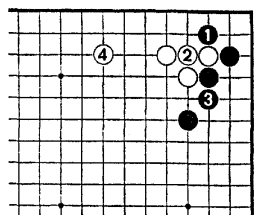
SECTION 1. Attaching at the 3-3 Point

Dia. 2 (joseki). If White wants to make a base for his stones, he will attach at the 3-3 point. With the sequence to 6, White secures his stones and Black makes a good position on the right side. Occasionally White omits playing 5. If Black 5, White defends at 'a', playing ko.

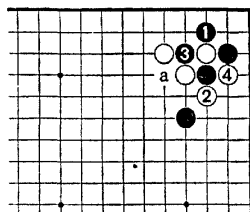
Dia. 3 (bad shape). Black 1 is an aggressive answer to White 3 in *Dia. 2*. However, the connection at 2 is awful shape, creating a heavy and inefficient group. Even though White can settle his stones by extending to 4, this connection cannot be justified. It is better simply to play at 5 in *Dia. 2*, without playing 3, than to play the sequence here.

Dia. 4 (natural flow). White 2 shows fighting spirit and is the natural move. Black 'a' in answer to White 4 is much too reckless, as there will not be a big enough ko threat after White takes the ko.

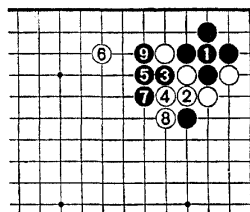
Dia. 5 (joseki). Black 1 is the only move. Up to 9 is a set pattern. White 6 is a tesuji, inducing Black 7 so that he can play 8. Pushing at 7 with 6, letting Black extend, is bad. White plays next at the top or on the right, depending on the overall position.



Dia. 3



Dia. 4

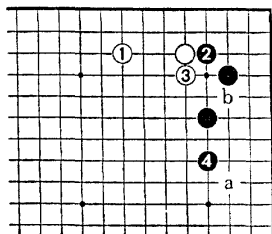


Dia. 5 ◆◆

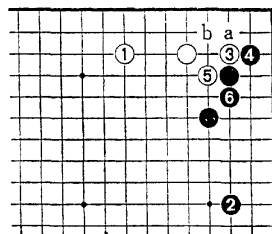
SECTION 2. The Two-Space Extension

Dia. 6 (joseki). White plays 1 in order to secure his position quickly and is prepared to tolerate Black 2. Black 4 at 'a' is also possible. In either case, a reinforcement against White 'b' is necessary. The result for Black in the local position is adequate.

Dia. 7 (efficient). There is no reason for Black to forego attaching at 2 in *Dia. 6*. If he just extends to 2, White plays the forcing moves 3 and 5. Next, White 'a' is a good move but he can also switch elsewhere, having the resilient move at 'b' to answer Black 'a'. White's stones are working efficiently.



Dia. 6 ◆◆



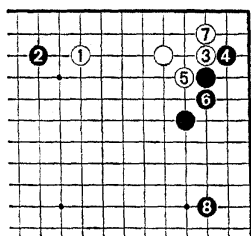
Dia. 7

SECTION 3. The Three-Space Extension

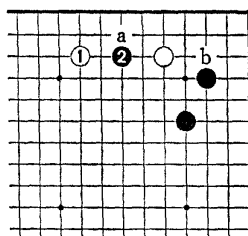
Dia. 8 (joseki). If White 1, Black cannot make the diagonal attachment in the corner as this would only help White to make good shape. Instead, he checks at 2, compelling 3 to 7, before extending to 8. Black 2 at 8 is also possible. In this case, White probably plays just 3 and 5, then switches elsewhere.

Dia. 9 (invasion). As with the diagonal move, the immediate invasion at 2 is possible. White answers at 'a' or 'b'.

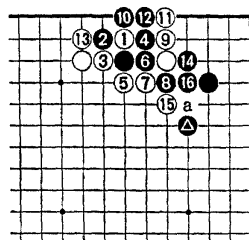
Dia. 10 (the difference). If White 1, the sequence here is the same as in Dias. 14 and 15 on page 6. The difference is that Black's shape, with a stone at Δ instead of 'a', is better. Black is satisfied with this result.



Dia. 8 ♦♦



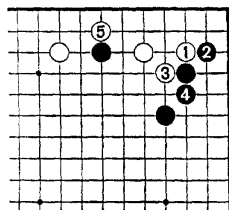
Dia. 9



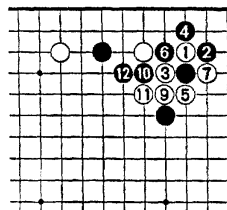
Dia. 10 ♦

Dia. 11 (White is safe). White attaches at 1 if he wants to avoid *Dia. 10*. If he can force 1 and 3, he can safely attach at 5. These stones work to prevent Black 2 in *Dia. 10*. However, it is a moot point if White can expect this result. Black will probably counterattack.

Dia. 12 (large profit). Black can make the severe reply at 4. The sequence to 12 is forced. White's position with 11 is not very strong, so Black's profit gives him the edge. White has to be content with *Dia. 10* or find a different way of settling himself.



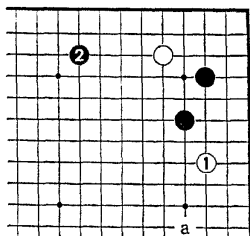
Dia. 11



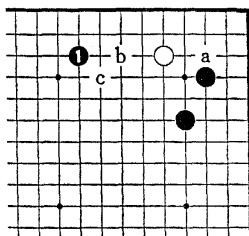
Dia. 12
⑧ connects

SECTION 4. The Checking Extension

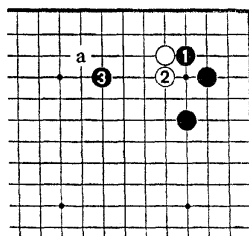
Dia. 13 (a fight). Checking at 1 is possible in certain circumstances, for instance, if White wants to utilize thickness in the lower right corner. Black makes a pincer at 2 or at 'a', leading to a fight for which there are no established patterns.



Dia. 13



Dia. 14



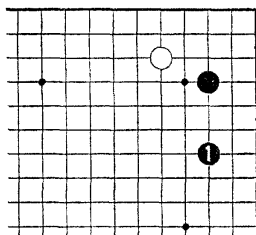
Dia. 15

SECTION 5. White Plays Elsewhere

Dia. 14 (pincer). Black attacks with 1. The three-space pincer is appropriate because Black's knight's move is a loose move to begin with. White settles himself with 'a', 'b' or 'c', depending on the position.

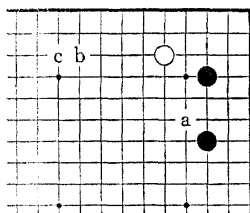
Dia. 15 (diagonal attachment). If White answers 1 at 2, Black can continue the attack while securing profit. White 2 is rather naive—he is just offering himself as a target for attack. Playing elsewhere once more or skipping lightly to 'a' is probably more interesting.

CHAPTER III THE TWO-SPACE EXTENSION

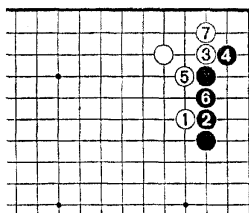


The primary objective of Black 1 is to ensure his own safety rather than to attack White. If White has thickness at the bottom, Black 1 serves to forestall an attack, while also erasing that thickness. That this is a negative attitude is undeniable.

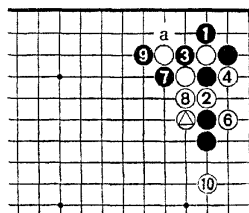
Dia. 1 (responses). White can answer at 'a', 'b' or 'c'. Playing elsewhere is also quite usual, as Black has already played submissively.



Dia. 1



Dia. 2 ♦♦



Dia. 3
⑤ connects

SECTION 1. The Shoulder-Hit

Dia. 2 (joseki) White 1 is the premise for 3. When there is no black pincer (or invading move) at the top, Black has to submit with 6. White settles himself with 7 and can regard 1 as a forcing move. Instead of 6—

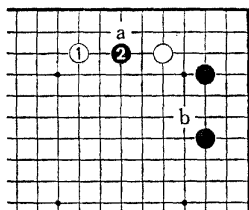
Dia. 3 (good for White). Black 1 is a little unreasonable. After 2 to 6, White ⑤ works effectively. The sequence concludes with 10 and Black's two stones are immobilized. Black's position is weak as White can always aim at extending to 'a'.

SECTION 2. The Three-Space Extension

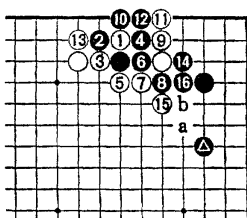
Dia. 4 (invasion). The three-space extension is always subject to invasion at 2. In addition to the standard answer at 'a', White can now also play 'b'.

Dia. 5 (equal). The sequence to 16 unfolds as before. In this position, Black $\triangle$ is inferior to a stone at 'a' but superior to one at 'b', so perhaps we can call this result equal.

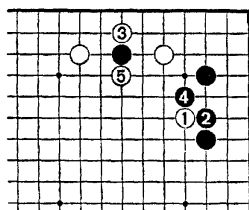
Dia. 6 (safe). Playing 1 before 3 is a little stratagem. Black must play 4, forgetting about his invading stone, so White secures himself with 5 for a peaceful result. Black is satisfied with turning White 1 into a bad move.



Dia. 4



Dia. 5 ◆

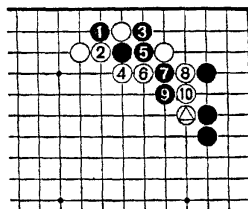


Dia. 6 ◆

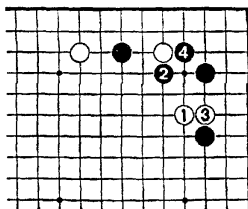
Dia. 7 (trapped). Persisting with 1 despite $\triangle$ is reckless, as Black cannot cut at 7. White $\triangle$ is in just the right place. Black collapses.

Dia. 8 (counterattack). White must be prepared for the counterattack at 2. The swap to 4 is favourable for Black in the local position, but taking into account the original conditions (white thickness at the bottom), this way of playing should be possible for White.

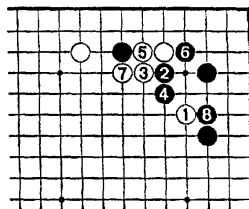
Dia. 9 (good for Black). If White answers at 3, the sequence to 8 follows. Even though he has lost his invading stone, the result is favourable for Black from the point of view of tewari because blocking at the vital point with 6 makes nice shape. White 7 is quite necessary though it permits Black 8.



Dia. 7

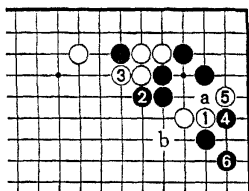


Dia. 8 ◆

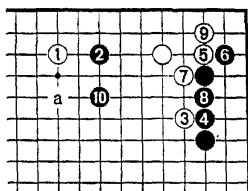


Dia. 9

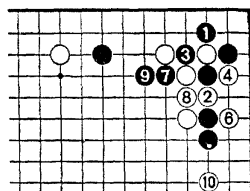
Dia. 10 (unreasonable). White cannot block at 1 instead of 7 in *Dia. 9*. Because Black 2 is sente, Black can play 4 and 6. If White 'a', Black 'b'. White is in trouble.



Dia. 10



Dia. 11 ♦♦



Dia. 12 ♦♦
5 connects

SECTION 3. The Four-Space Extension

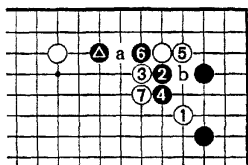
Dia. 11 (joseki). If White 1, 2 is the point for invading. Up to 10 is joseki. White can now play elsewhere, but 'a' is a good point for both. Black 8 is a peaceful move.

Dia. 12 (joseki). Black 1 is also possible. This reverses the position in *Dia. 11*. The choice is up to Black. Evaluating the difference between the two variations is meaningless unless one takes the whole board into consideration.

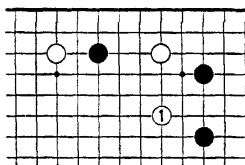
Dia. 13 (bad for Black). Since ▲ is further away than in *Dia. 8*, counterattacking at 2 is not valid. Extending to the vital point at 5 is good for White and he can answer 6 by pushing at 7. This makes miai of 'a' and 'b'. Black is in trouble.

Dia. 14 (reversion). When he wants to avoid in particular the variation in *Dia. 12*, White can jump to 1. This reverts to the joseki arising from the two-space pincer against White's approach move.

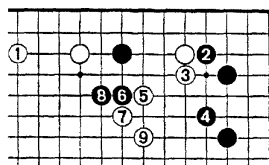
Dia. 15 (White dodges). Parrying the invasion by jumping to 1 is also possible. The sequence to 9 is one possibility. One can apply the variations of the two-space pincer joseki in which White plays elsewhere. White has no trouble settling himself. One should play freely, not bothering about the set patterns.



Dia. 13

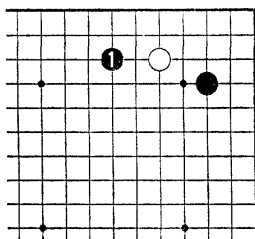


Dia. 14



Dia. 15 ♦

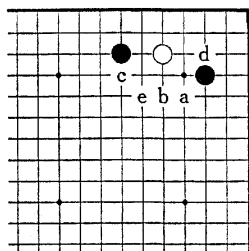
CHAPTER IV THE ONE-SPACE PINCER



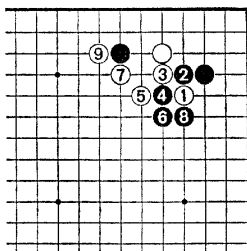
Black answers White's kakari with the pincer at 1. This is the severest attacking move, emphasizing Black's advantage from playing first in the corner.

The feature of the one-space pincer is that it does not permit White to switch lightly elsewhere. Many top-flight professionals are fond of this move.

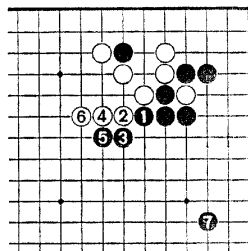
Dia. 1 (responses). White's responses to the one-space pincer are the pressing move at 'a', the jump to 'b', the contact plays at 'c' and 'd', and the knight's move at 'e'.



Dia. 1



Dia. 2 ◆◆



Dia. 3 ◆

SECTION 1. The Knight Pressing Move.

Dia. 2 (joseki). In answer to the knight pressing move at 1, Black invariably pushes out at 2 and cuts at 4. White gives atari at 5, avoiding a fight. This joseki ends peacefully with the exchange of 8 and 9. An alternative play for 8 is shown in *Dia. 10*. Extending at 8 instead of playing 5 is unreasonable, for Black draws back at 5.

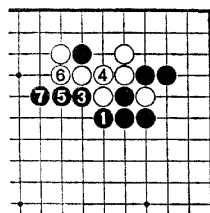
Dia. 3 (the focal point of influence). The joseki more or less ends with the moves in the previous diagram, but thereafter the point 1 is the focal point of influence for both sides. For Black to play there immediately is a strong way of playing. Black pushes with 3 and 5 and extends to 7, building up a large sphere of influence.

Dia. 4 (domination). When Black pushes with 1, White must answer. If he plays elsewhere with 2, Black plays 3, 5 and 7. This thickness will dominate the whole board. Even allowing for the fact that Black has played two extra moves, White's disadvantage is undeniable. In this shape White has no choice but to answer at 4 and 6.

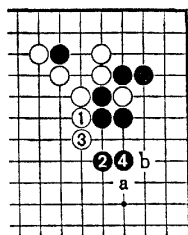
Dia. 5 (a big difference). If instead White gets to push at 1, there is a transformation in influence in the centre. The responses at 2 and 4 are unavoidable, but while Black gains something on the side, there is a big difference to *Dia. 3*. If Black tries to gain efficiency by playing at 'a', he only leaves a point at 'b' for White to aim at.

Dia. 6 (unreasonable). The hane of Black 2 is unreasonable. Of course, if White plays hane on top and Black then extends, he has gained in comparison with the previous diagram. However, White will cut at 3. After 4 to 6, the white blocking move at 7 is a strong move. If next Black 'a', then White jumps out at 'b'.

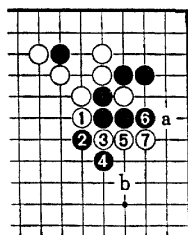
Dia. 7 (good for White). If Black tries to seal White in with 1, White 2 to 4 is a calm response. After 5 and 6, Black will have trouble finding a good next move. If he jumps to 'a', White takes his eye in the corner with 'b' and Black loses the fight. If Black 'b', then White 'a'. Black's tactics have not worked out.



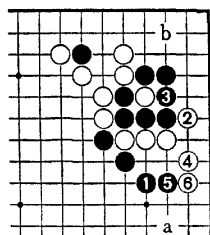
Dia. 4
② elsewhere



Dia. 5



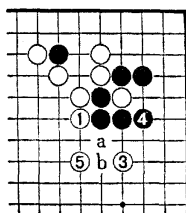
Dia. 6



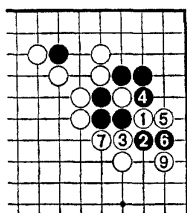
Dia. 7

Dia. 8 (the vital point). If Black does not answer White 1, then 3 is tesuji. If Black tries to come out at 'a', White plays 5 and Black is only helping him to build thickness. Therefore, the descent to 4 is the proper move. White then fixes up his shape with 5. The contact play at 'b' instead of 4 is bad, for White cuts at 'a'.

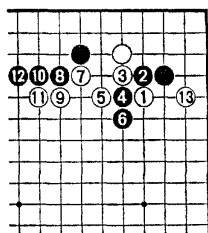
Dia. 9 (squeeze). If Black omits 4 in *Dia. 8*, he must be prepared for the white tesuji at 1. White will sacrifice two stones and squeeze Black. It is out of the question to permit this. 1 is the vital point for both sides.



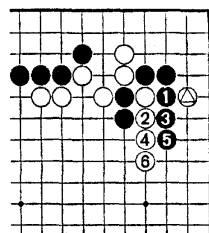
Dia. 8
② elsewhere



Dia. 9
⑥ connects



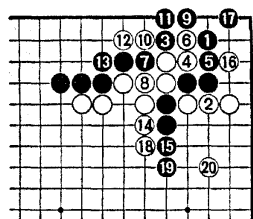
Dia. 10



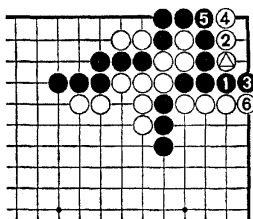
Dia. 11

Dia. 10 (difficult point). When White plays at 7, Black hanes at 8. This severe move is consonant with Black's original policy in playing the one-space pincer, but he must be prepared for some difficult variations. White settles his shape a little with 9 and 11, then plays the tesuji of 13.

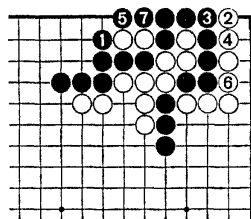
Dia. 11 (vulgar move). For Black next to push out with 1, 3 and 5 is an extremely vulgar way of playing and is out of the question. The point of △ is to induce Black to play like this. In this variation, he has been dazzled by White's tesuji and fallen into the trap. Plays at 2 or at 5 instead of 1 are also unreasonable.



Dia. 12 ♦♦



Dia. 13



Dia. 14

Dia. 12 (joseki). The correct answer is to jump into the corner with 1, leaving the outside alone. White connects at 2 and Black crosses under at 3. The ensuing sequence is long but pretty well inevitable. Black 7 is an effective move and Black has no trouble in connecting. The contact play at 16 and the diagonal play at 17 are tesujis and 17 in particular is worth remembering.

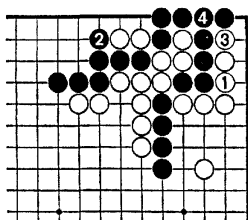
Dia. 13 (Black collapses). If Black carelessly plays out at 1 in answer to the white contact play △, he meets with disaster. White fills in his liberties with 2 and it is now too late for Black to retreat. Black 3 is answered by White 4 and White wins the fight with 6.

Dia. 14 (just right). If Black plays 1 in his haste to capture the two white stones, White has a good peeping move on the first line at 2. If instead of 3, Black pushes out at 4, then White crosses underneath that stone and Black cannot avoid ko. Black 3 cannot be helped but then the squeeze with 4 and 6 is just right for White. On top of it all, Black ends in gote.

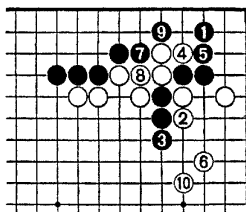
Dia. 15 (two points difference). If Black answers with 17 in *Dia. 12*, he can avoid the perfect squeeze shown in *Dia. 14*. That is, after 2 and 3, he can connect at 4, making a difference of two points from the previous diagram. An unconditional loss of two points is unbearable.

Dia. 16 (joseki). White can also answer Black 1 by pushing at 2 instead of connecting. He then pushes in once at 4, followed by 6. After Black crosses underneath, he plays 10. At this point it cannot be said which side is better—it depends on the subsequent fighting in the centre. This variation is regarded as a joseki.

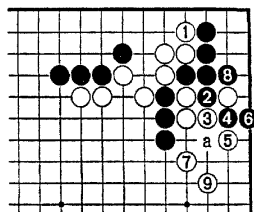
Dia. 17 (equal). Instead of 6 in *Dia. 16*, it is possible to prevent Black connecting with 1. The only way for Black to live is with 2, 4 and 6. If White tries to capture the two black stones, Black cuts at 'a', throws in at 4 and squeezes, winning the fight. Although White loses points in the corner, the charm of this sequence is that he has prevented Black from connecting his groups.



Dia. 15



Dia. 16 ◆◆



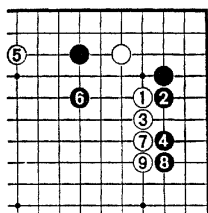
Dia. 17 ◆

Dia. 18 (the black crawl). It shows natural fighting spirit to push out and cut as in the joseki of *Dia. 2* but the black answer at 2 and 4 cannot be bad. White plays a pincer at 5, then applies pressure with 7 and 9. The black answer at 2 looks peaceful, but actually the scale of fighting becomes greater.

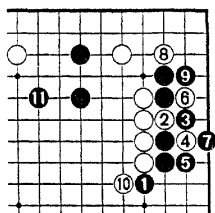
Dia. 19 (a variation). This is one variation following on from *Dia. 18*. Black 1 is a move that must be played. The moves to 8 constitute a standard sequence. Next, White 10 and Black 11 are about what one can expect. Black's responses to the white pressing move (1 in *Dia. 18*) will mainly be reserved for the two-space pincer chapter.

Dia. 20 (a trick move). The point of White 1 is to block at 'a' if Black plays elsewhere. In spite of this, there is a strange answer in which Black dodges White with 2. The aim of Black 2 is to induce White 'a' and use his corner stone as a sacrifice in order to squeeze White. This is popularly known as the "nineteen point trick move". White must not fall into Black's trap.

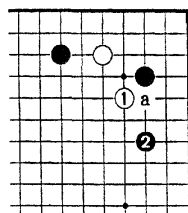
Dia. 21 (taking is being taken). This is the trap. White falls into it by doing his best to capture the corner stones with 1, 3 and 5. Black pushes through and cuts with 6 and 8. White 11 catches the corner stones, but White is squeezed by Black with the moves to 18.



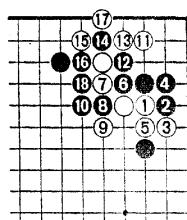
Dia. 18



Dia. 19 ◆



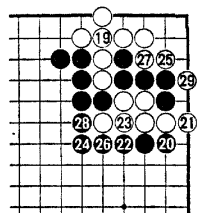
Dia. 20



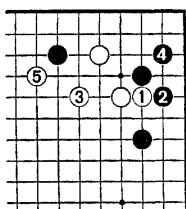
Dia. 21

Dia. 22 (walls of steel). Black 20 to 24 sets up an ideal squeeze for Black and White must capture the corner stones in gote. His profit is 19 points, but this does not begin to compare with the strength of Black's walls of steel. The dangerous thing about this trick is that White's moves along the way seem natural.

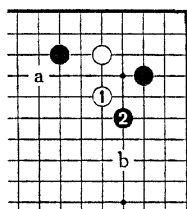
Dia. 23 (avoiding the trap). White 3 is the key move to avoid the trap. If Black 4, White presses at 5. Black's position on the right side is low and White's forces are moving much more vigorously. White 3 can be shifted one space to the left. After Black 4, a pressing move to the left of 5 is then good enough.



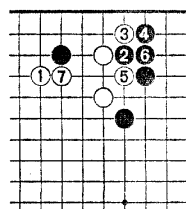
Dia. 22



Dia. 23



Dia. 24



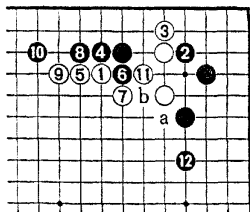
Dia. 25 ◆

SECTION 2. The One-Space Jump

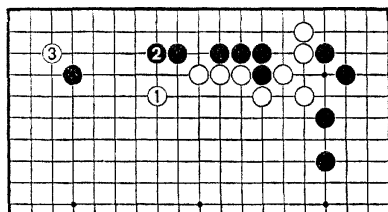
Dia. 24 (popular approach). The one-space jump to 1 is the smoothest move and is very common in actual play. Black 2 is the only move. To continue, White can choose between the pressing move at 'a' and the checking move at 'b'. The first is an old established method, the second is a modern approach.

Dia. 25 (simple). When White presses at 1, Black tries to force him with 2—this is part of the knack of fighting. The combination of White 3 and 5 is just a little bit crude, but White is hoping to keep things simple with 7. However, the black stone still has some potential.

Dia. 26 (joseki). White 3 aims at jumping into the corner. Black starts moving with 4 and 6 and up to 12 both sides fix up their shape. If Black plays at 6 before 4, White may press down at 4. Another approach is to play White 11 at 12, whereupon Black 'a' and White 'b' follow.

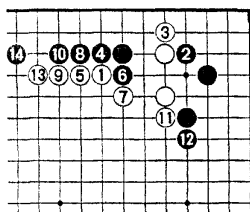


Dia. 26 ◆◆

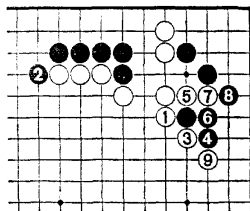


Dia. 27

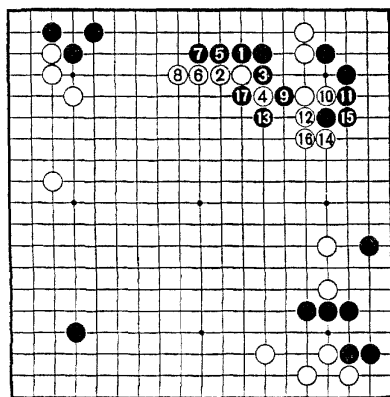
Dia. 28 (attention!). White must pay attention when Black crawls an extra space at 10. He must push at 11 before extending to 13. While the exchange of 11 for 12 is a loss, the exchange of 10 and 13 is a considerable minus for Black, so balance is maintained.



Dia. 28 ◆



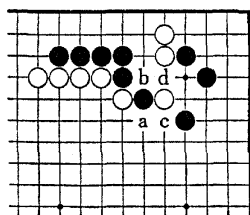
Dia. 29



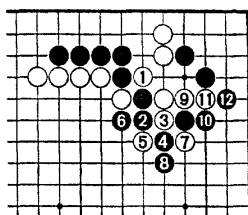
Ref. Fig. 2. 11th Meijin League (1972)
White : Kada Katsuji ; Black : Ishida

Dia. 29 (variation). A black hane at 2 is feasible when White pushes at 1. In that case, White switches to 3. Black returns the hane at 4, but White hits back with a double hane at 9. White's superiority on the right is guaranteed, whatever Black does. This variation is a kind of swap.

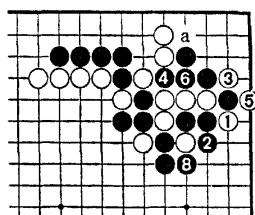
Ref. Fig. 2. White presses down on Black at the top because Black has a low position in the upper left corner. However, White 8 is careless, as he has no answer to Black's violent move at 9. White 10 to 16 is about the best he can do—he cannot connect in answer to 13—but he suffers a terrible blow with Black's ponnuki at 17. White is already losing.



Dia. 30



Dia. 31



Dia. 32
⑦ connects

Dia. 30 (supplement). After Black 9 in Ref. Fig. 2, there is no way that White can save the situation. The atari at 'a' is hopeless—Black links at 'b' and has cuts at 'c' and 'd'. If White simply comes out at 'c', Black picks up his two stones with 'd'.

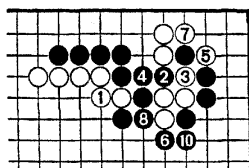
Dia. 31 (White struggles). It looks as though White can break through somehow with 1 and 3, but Black blocks at 4 and then again at 12. Black has defects but White is short of liberties. Moreover, he does not have the time to connect to the right of 1.

Dia. 32 (partial collapse). After 12 in *Dia. 31*, White's only option is to capture one stone with 1 to 5 but he is squeezed by Black. With 8 Black gets overwhelming outside influence. White can now give atari at 'a' and squeeze Black to get life in the corner, but this variation is a partial collapse for White.

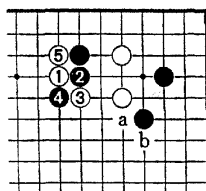
Dia. 33 (little difference). If White connects in answer to Black 13 in *Ref. Fig. 2*, Black 2 to 10 results. White lives in the corner in sente but this result is equally a disaster for White. Mistakes in the order of moves can have frightening results.

Dia. 34 (unreasonable). The black push and cut of 2 and 4 is somewhat reckless. (If the ladder is unfavourable, it does not work at all). Blocking at White 5 is reasonable.

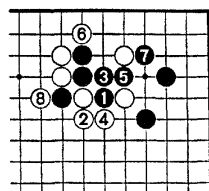
Dia. 35 (good for White). With 1 to 5 Black connects with the corner, but the white hane at 6 is a painful blow. If on top of this the ladder with 8 is favourable for White, then his position is clearly superior. If the ladder is unfavourable, then it is sufficient for White to exchange 'a' for Black 'b' before playing 5 in *Dia. 34*.



Dia. 33
⑨ connects



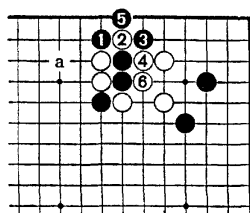
Dia. 34



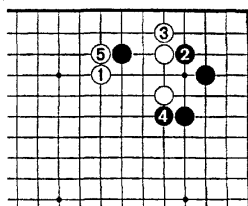
Dia. 35

Dia. 36 (again good for White). If Black plays hane at 1 after White 5 in *Dia. 34*, White cuts at 2 and squeezes. Then if Black connects, White jumps to 'a'. Black has to crawl humbly along the second line to live, but this is like trying to lose.

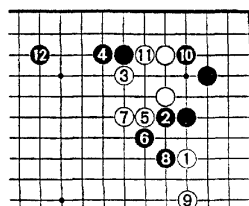
Dia. 37 (peaceful). This sequence from 1 to 5 is a peaceful one. It is regrettable, however, to let White settle his stones with just one move (White 5), so this variation is only playable if Black 4 works extremely well on the right side. Locally, White can be satisfied with this result.



Dia. 36



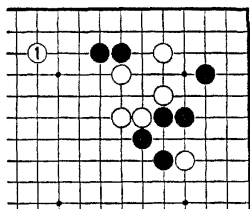
Dia. 37 ◆



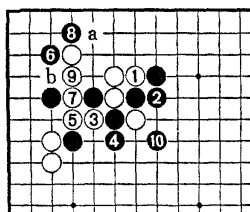
Dia. 38 ◆◆

Dia. 38 (joseki). White 1 shows the severity of modern Go. When playing like this, it is desirable to have white stones in the top left corner. After Black 2, White makes shape with 3 and 5. If White answers 8 at 9, the joseki ends with 11 and 12.

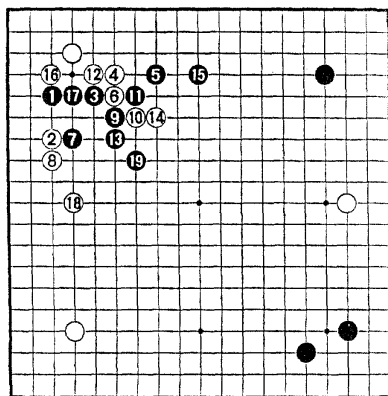
Dia. 39 (pincer). If there is a white stone around the top left star-point, White could switch 9 in *Dia. 38* to 1 here, a good point which is a combination pincer and extension. *Dia. 38* is regarded as joseki, but this pattern is fluid, with plenty of scope for improvisation.



Dia. 39



Dia. 40



Ref. Fig. 3. 10th Meijin Title (1971)
White : Rin Kaiho ; Black : Fujisawa Shuko

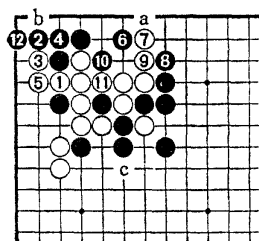
Ref. Fig. 3. After White 10, Fujisawa created a new move by cutting at 11. One needs the backing of research and also a lot of courage to try out a determined move like this in an important match. White 12 was the vital point of this shape and is the thick kind of move that Rin favours, but apparently permitting Black 13 was bad. It is pointless for White to capture one stone (Black 3) by giving an atari at 17 instead of playing 16, so this means that White 12 was not very effective. With 19, this exchange can be considered a success for Black.

Dia. 40 (amendment). Subsequent research showed that the vulgar atari at White 1 was better than White 12 in *Ref. Fig. 3*. To present just the conclusion, the sequence to 9 was established as best for White. Black captures at 10 after creating potential in the corner with 6 and 8. If later White 'a', Black connects at 'b' and lives.

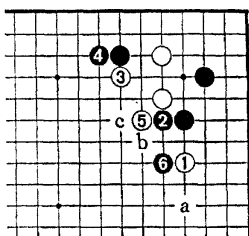
Dia. 41 (feasible for White). After the sequence in *Dia. 40*, White will switch elsewhere, but if he wants to play in the corner, White 1 is the move. The sequence to 12 is the best way for White to let Black live. Later he has a threat at 'a' (if Black does not answer, White 'b' produces ko), while if he wants to build up the left side, he can attach at 'c'. This approach seems feasible for White.

Dia. 42 (Black attaches). Black 6 in *Dia. 38* is usual, but Black can also attach immediately at 6 here. If White 'a', Black 'b' and White 'c' give the same result. However, White may not go along with this.

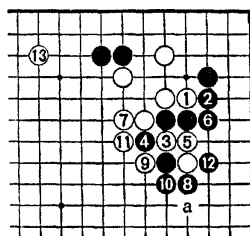
Dia. 43 (a new pattern). The sequence to 13 appeared in a game. If White simply plays 3, omitting 1, Black will cut at 4, then come back to 1 himself. Black 8 is an interesting move. Connecting at 9 is bad, for White jumps to 'a'. In this sequence Black gets profit, while White gets an attack on the two black stones.



Dia. 41



Dia. 42



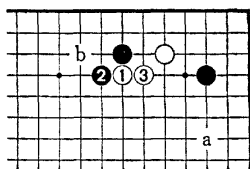
Dia. 43

SECTION 3. Attaching and Drawing Back

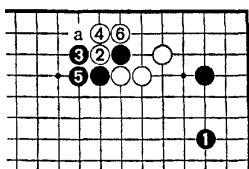
Dia. 44 (steady). The contact play at 1, followed by drawing back at 3, is a steady approach. White's first objective is to settle his stones. Black can respond at either 'a' or 'b'.

Dia. 45 (joseki). The extension to 1 is natural. Since 1 and 3 in *Dia. 44* are putting pressure on Black's 3-4 stone, he safeguards himself by extending. White can now settle himself by cutting and capturing one stone. The black connection at 5 is tesuji. Blocking at 'a' is bad—since it leaves a cutting point, Black will end in gote.

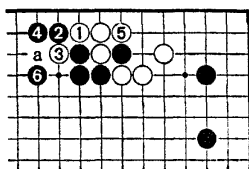
Dia. 46 (Black is thick). When the ladder is favourable for White, he can turn at 1, then cut at 3. Since the ladder at 'a' does not work, Black must extend to 4, then set up a geta with 6. In short, White has managed to take sente, but the loss from solidifying Black is severe. One should not play like this voluntarily.



Dia. 44



Dia. 45



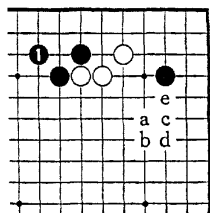
Dia. 46

Dia. 47 (diagonal connection). The diagonal connection at 1 is a resolute move which requires that the ladder be favourable. Naturally, White will apply pressure to the corner. There are five ways to do this, from 'a' to 'e'. In particular, the question of the ladder is important with 'a'.

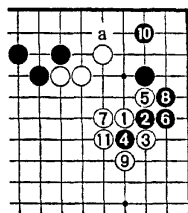
Dia. 48 (good for White). In reply to 1, Black 2 and 4 are tesuji. White 5 and 7 are also standard procedure. Now with 9 the question of the ladder comes up. If it is favourable, White gets a strong position here, while Black lives in the corner with 10, which also aims to cross under at 'a'.

Dia. 49 (large profit). If he dislikes losing a stone in the ladder, Black can capture with 1 and 3, but White gets nice corner territory with 2 and 4. It may be possible for Black to play like this, but White of course has no grounds whatsoever for dissatisfaction. In short, it is pointless for Black to play at $\triangle$ when the ladder is unfavourable.

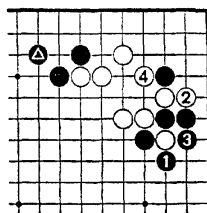
Dia. 50 (joseki). Since Black has made the diagonal connection, the ladder must be unfavourable for White. In this case, White moves a space lower at 1. The sequence to 9 is joseki. White ends in gote, but he makes nice shape. Next, Black will extend along the upper side or jump to 'a', a good point in the centre.



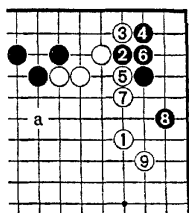
Dia. 47



Dia. 48



Dia. 49



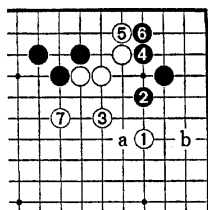
Dia. 50

Dia. 51 (joseki). If Black does not want White to get such nice shape, he can play at 2 here, then live with 4 and 6. White fixes up his shape with 7. In this pattern Black can aim at 'a', or if this is no good, at sliding to 'b'. It is difficult to say whether this result or *Dia. 50* is better.

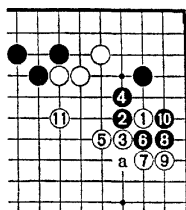
Dia. 52 (equal). When White plays at 1, Black 2 and 4 are unavoidable. The sequence to 11 gives an equal result for both. If White plays 5 at 11, then after 6 to 8, White connects at 'a', getting sente (Black must play 10).

Dia. 53 (unreasonable). White 3 and 5 are unreasonable. When Black extends to 6, it is very hard to kill these two stones in the corner. If White goes all out to capture them, then Black will sacrifice them and plaster White on the outside. In any case, this will be an easy fight for Black.

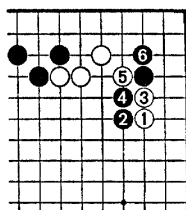
Dia. 54 (split). In answer to White 1, Black starts some early fighting by splitting White's forces with 2 to 8. White cannot cut to the left of 6 and since Black's diagonal connection at the top gives him a strong position there, this fight is easier for Black, just considering the corner area.



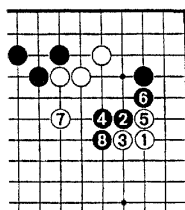
Dia. 51 ◆◆



Dia. 52 ◆



Dia. 53

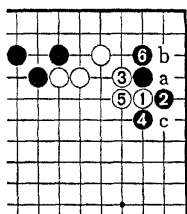


Dia. 54

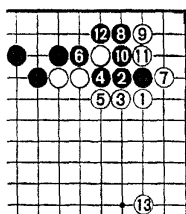
Dia. 55 (the contact tesuji). The contact play at 1 is a good move. The sequence to 6 is likely and Black will capture White whichever side he cuts. If the ladder is favourable, White will cut at 'a'. With Black 'b' and White 'c', White captures the outside stone. If the ladder is unfavourable, White cuts at 'c', then captures the two stones in the corner.

Dia. 56 (vulgar style). Cutting off one stone with 2 to 6 is vulgar style. The hane at 7 makes nonsense of Black's shape. If Black 8, White 9 and 11 are sente and then White extends to 13. If Black 8 at 10, then White plays at 8, squeezing Black. If Black 8 at 12, White gives atari at 11, squeezing Black again. Whatever he does, the result is bad for Black.

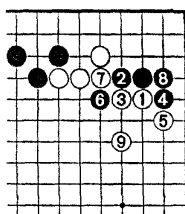
Dia. 57 (good for White). The sequence 2 to 8 could also be considered but Black is straining too hard and can hardly expect to be successful. 9 gives White a resilient shape, able to handle anything. Black 2 is stepping into the lion's den and is unsound in principle.



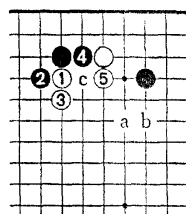
Dia. 55



Dia. 56



Dia. 57



Dia. 58

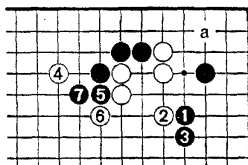
SECTION 4. Attaching and Extending

Dia. 58 (positive). Attaching and extending with 1 and 3 is more positive than attaching and drawing back. White 3 builds influence and aims at attacking Black on both sides. 4 and 5 are standard moves. Next, Black can choose between 'a', 'b' and 'c'

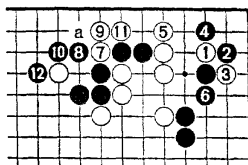
Dia. 59 (black knight's move). Black 1 aims at pushing through and cutting at White's weak point. White 2 prevents this. The exchange for 3 is a minus for White, but he recoups with 4 and 6, forcing Black into bad shape. If White does nothing, Black takes away his eye-base by jumping to 'a', so next—

Dia. 60 (joseki). White goes to work in the corner with 1 and 3. Black's unyielding resistance with 4 is correct. White 5 forces 6, then White captures 2 stones, settling his group. Black 10, getting good shape at 12, is tesuji—to block at 'a' is wrong.

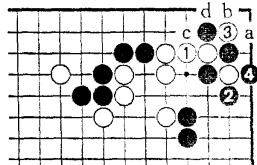
Dia. 61 (bad shape). White 5 in *Dia. 60* is the best move. White 1 here is not very effective—Black captures with 2 and 4. White cannot live with 'a', because of Black 'b', White 'c' and Black 'd', giving sanmoku-nakade (i.e. only one eye). For this reason, White 1 is uninteresting.



Dia. 59



Dia. 60

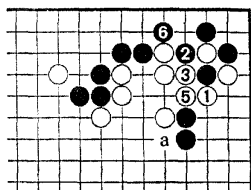


Dia. 61

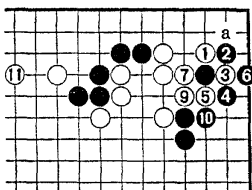
Dia. 62 (good for Black). White 1 is not very praiseworthy either. It may seem a natural move, but although White breaks through on the right side, Black's move crossing under at 6 is worth a lot of points. If Black turns at 'a', the whole white group becomes insecure. Even if White gets to push first at 'a', he is still not secure.

Dia. 63 (forcing move). When White first played 3, he was hoping for Black to answer at 4. Black's responses to 10 are all forced and while Black gets bad shape, White gets a good, resilient shape. He even has the option of playing ko with the hane at 'a' and so can confidently switch to 11.

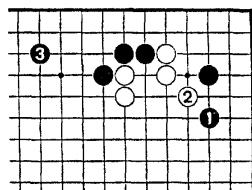
Dia. 64 (one-space jump). Black 1 also aims at pushing through and cutting. This time White protects with 2 and Black extends to 3, letting White do what he wants on the right side. The aim of Black 1 is to avoid being forced into bad shape in gote, as in *Dia. 59*.



Dia. 62
④ connects



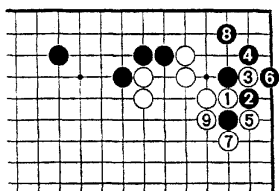
Dia. 63
⑧ connects



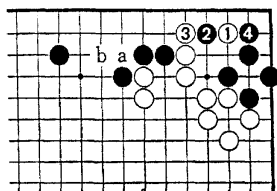
Dia. 64

Dia. 65 (joseki). Next, it is usual for White to push through and cut, but he must cut on the inside, then set up a ladder with 5 and 7. Black lives with 8 and White captures at 9. The move at 8 is sometimes omitted, but even so White should capture at 9 at an early stage.

Dia. 66 (Black plays elsewhere). After capturing the stone in the ladder, White 1 is the vital point for attacking the corner if Black omits 8 in *Dia. 65*. Black can save himself with 2 and 4, but because of White 3, the black group to the left becomes very weak. White can cut at 'a' or invade at 'b'.



Dia. 65 ♦♦

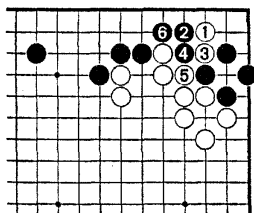


Dia. 66 ♦♦

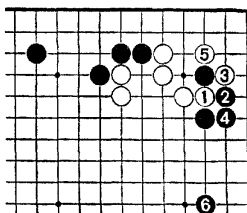
Dia. 67 (pointless). Attempting to capture Black with 3 and 5 is needlessly over-doing things. Black 6 is a good, calm move. The corner is ko but after Black has profited with 6, the burden on him is minor. White has made a pointless display of fighting spirit.

Dia. 68 (joseki). It is possible for Black to connect at 4, ignoring the principle of capturing the cutting stone. White gets the corner, but then he has invested a lot of capital, so Black extends to 6, prepared to be satisfied with getting to play on both sides. For his part, White has sente and has no complaints.

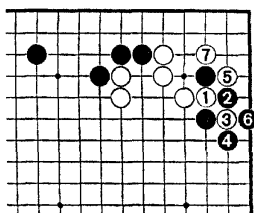
Dia. 69 (bad for White). Because the ladder is unfavourable, White cuts on the outside with 3, then captures the stone in the corner. This, however, is very bad for White. There is a big difference between Black's connection at 4 in *Dia. 68* and his ponnuki capture here. What is more, the error of White's approach here can clearly be demonstrated.



Dia. 67



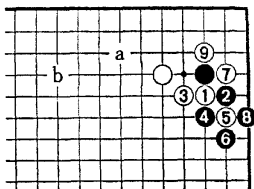
Dia. 68



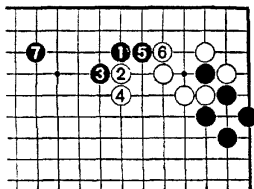
Dia. 69

Dia. 70 (tewari). White's disadvantage becomes apparent when one compares his result above with this 5-4 point joseki in which White attaches on the outside. Since the ladder is unfavourable, White cuts at 5, then captures the stone in the corner. If Black now played at 'a', White would of course counterattack with a pincer at 'b'.

Dia. 71 (proof). White would never answer Black 1 with 2 and 4. The attach and extend joseki is meant to make shape for weak stones, whereas White in the corner is strong. Reinforcing strong stones goes against the logic of Go. However, this illogical procedure gives the same result as in *Dia. 69*.



Dia. 70

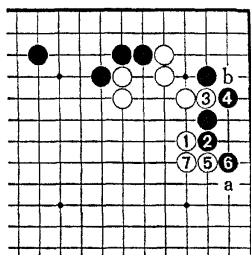


Dia. 71

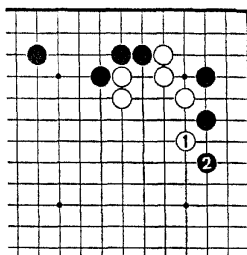
Dia. 72 (another approach). When the ladder is unfavourable, White must try something different. Pressing at 1 is a possibility. The sequence to 7 here makes miai of 'a' and 'b'. Black 2 is a heavy move and is just what White wants.

Dia. 73 (lightly). Black 2 is a more interesting response. The black stones seem to be scattered, but because of this they are light and resilient.

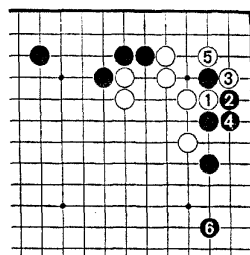
Dia. 74 (mutual patience) White 1 and 3 is a likely continuation. The exchange ends with Black extending to 6. This result may seem similar to *Dia. 68*, but White can be satisfied because he has got in the pressing move (1 in *Dia. 73*). Black gives up the corner but has played on both sides.



Dia. 72



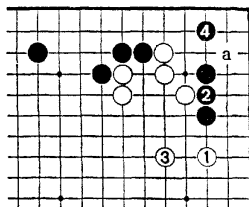
Dia. 73



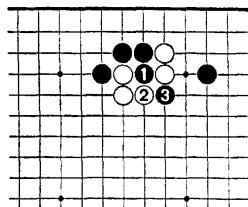
Dia. 74 ◆

Dia. 75 (variation). If White wants to emphasize the right side, he can play at 1. Black 2 is the proper response. Though his position is thin, White gets sente, while Black gets a base in the corner. If White objects to this, he can also try 1 at 'a', a move which has appeared in professional games.

Dia. 76 (forceful). Black 1 to 3 is a direct and forceful approach, but it is bound to affect the stone in the corner. This is the kind of move, "accepting an initial loss", which may turn out to be an overplay unless the overall position is such as to give Black strong grounds for confidence in a fight. With this kind of a move, there are usually few variations.



Dia. 75 ◆

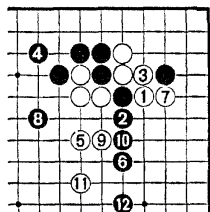


Dia. 76

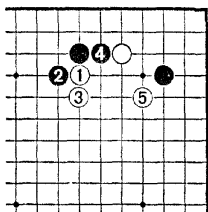
Dia. 77 (fighting). 1, 3 and 4 are the only moves. White gets secure profit in the corner, while Black fans the flames with 8. The question now is to what extent can the central white group be tormented.

Dia. 78 (a quasi trick play). White 5 is an attempt to take Black by surprise. This move was studied around 1910 and often used in games but it is suspiciously like a trick play. One false step in answering it and Black will be in trouble.

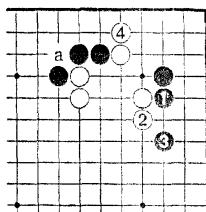
Dia. 79 (tricked). Black 1 and 3 seem to be commonsense moves, but this is what White is waiting for. White 4 catches Black in a trap, for now there is a cut at 'a'.



Dia. 77 ◆



Dia. 78

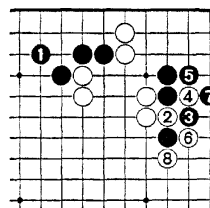


Dia. 79

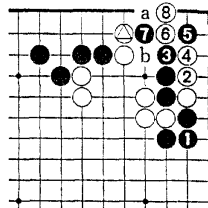
Dia. 80 (good for White). If Black defends at 1, White pushes through and cuts on the inside. Black has no choice but to capture with 5 and 7. White sets up a ladder with 8 (naturally the ladder is favourable or he cannot play this variation) and has neatly caught Black in a trap.

Dia. 81 (captured). Black cannot connect on the outside, for White captures two stones with the well-known tesuji to 8. (If Black 'a', White 'b', followed by the throw-in). White ⊙ is at the key point and he wins the capturing race by one move.

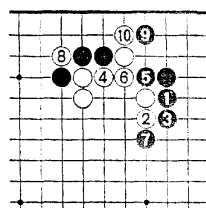
Dia. 82 (the counter). The correct counter to the trick play is to crawl at 1 and 3, forgetting about commonsense. If White plays 4, filling a black liberty, then Black plays 5 and 7. If White cuts, Black plays 9 and discards the two stones. This way of playing is easy to understand and Black can be satisfied with getting the good point at 7.



Dia. 80



Dia. 81

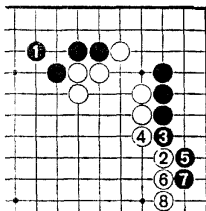


Dia. 82

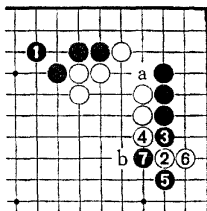
Dia. 83 (difficulties ahead). Black can also connect at 1 (after 4 in *Dia. 82*), but he must be prepared to face some difficult fighting. White continues with 2 and 4 but Black 5 and 7 are cowardly moves which make the resolute connection at 1 pointless.

Dia. 84 (counterattack). Black 5 is tesuji. It would be a comedown for his pride to let Black connect, so White descends to 6 and some difficult fighting begins when Black cuts. In this position Black has the effective combination of 'a' and 'b' available, so the fighting should be favourable for him if he does not make any missteps.

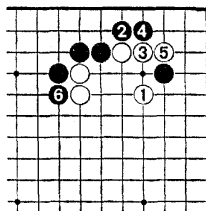
Dia. 85 (straightforward). A weak player without confidence in his fighting ability may prefer to avoid complications, in which case Black 2 is recommended. Black 4 and 6 are straightforward moves and while the corner suffers, Black's result here is not inferior to White's, since he builds strength along the upper side.



Dia. 83



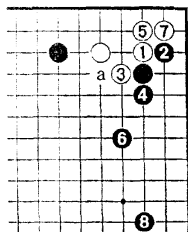
Dia. 84



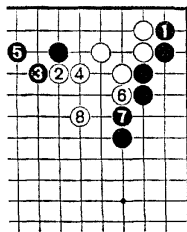
Dia. 85 ♦

SECTION 5. The 3-3 Contact Play

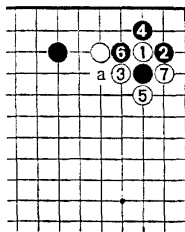
Dia. 86 (joseki). The aim of the 3-3 contact play is always to settle oneself quickly. The peaceful sequence here is a joseki (note that White 7 is the proper move). One alternative is Black 2 at 3, White connects, Black blocks at 'a'.



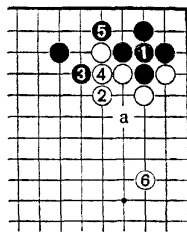
Dia. 86 ♦♦



Dia. 87



Dia. 88

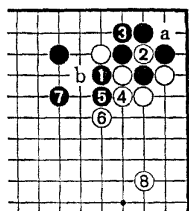


Dia. 89 ♦♦

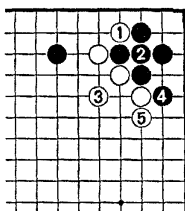
Dia. 87 (harsh treatment). If White omits 7 in *Dia. 86*, Black can push White around with 1 which he may even play immediately. White can get eyes with 2 to 8 but these moves only help Black strengthen himself, so it is regrettable to have to play like this. Even just considered as yose, a move at 1 is worth nearly 15 points.

Dia. 88 (turning the tables). Black can also give atari at 4. White 5 and 7 are the only possible moves. Next, Black can connect or cut at 'a'. In this variation the tables are turned and Black gets area in the corner.

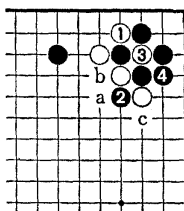
Dia. 89 (joseki). If Black connects, White 2 to 6 is joseki, though on occasion Black plays elsewhere after 2. Black 3 is a good forcing move. If White extends one more space with 6, Black is likely to peep at 'a'.



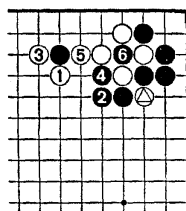
Dia. 90



Dia. 91



Dia. 92



Dia. 93

Dia. 90 (bad shape, but). Black can cut at 1 but he cannot fight the ko. After he links at 3, White 4 is a good move, even though it is bad shape. Now he is not affected by Black recapturing the ko. On the contrary, the possibility of a white challenge by cutting at 'a' is ominous for Black. Black can also play 5 at 'b', but White still extends to 8.

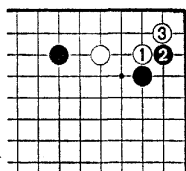
Dia. 91 (the opposite atari). White tries giving atari from the other side at 1. He looks forward to getting good shape with 3 and 5, with the added virtue of preventing Black from crossing under to his solitary stone. However, he is being too optimistic.

Dia. 92 (White in trouble). Black will counter by cutting at 2, then connecting at 4. White is in trouble. Whatever happens, he cannot give atari at 'a'. If White 'b', Black 'c', and a black stone is in the way of White's natural extension.

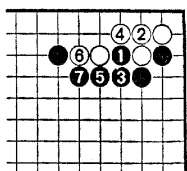
Dia. 93 (good for Black). White 1 is just about the only move available, but Black 2 is an excellent extension. If White 3, Black captures two stones. White may have sente, but ⊙ has withered on the bough. This exchange is favourable for Black.

Dia. 94 (emergency measure). White 1 to 3 is a possible expedient if White is disturbed by the possibility of Black 4 in *Dia. 88*. However, this is an emergency measure when it is essential to settle one's group on the spot. It is not the kind of move to play in the fuseki. Since it is purely defensive, White will fall behind.

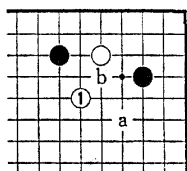
Dia. 95 (black thickness). The simple sequence shown here is enough for Black. His thickness is far superior to White's profit. Regardless of the ladder, Black must not cut at 2 instead of playing 1. Trying to capture the white stone in the corner only helps White to settle his stones lightly.



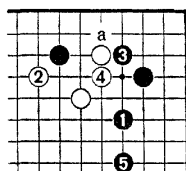
Dia. 94



Dia. 95



Dia. 96



Dia. 97 ♦

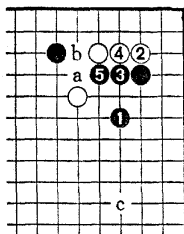
SECTION 6. The Knight Move

Dia. 96 (an idiosyncratic move). White 1 is a move which appeared in the late twenties but there are difficulties in recognizing it as joseki nowadays. It is hard to find compelling reasons for playing this way. Black can choose between 'a' and the direct attack at 'b'.

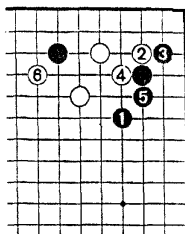
Dia. 97 (tranquil). Black 1 leads to a tranquil exchange in which Black is satisfied with getting area on the right. White needs another move to capture the black stone completely, but it will be painful for him to suffer Black's sente hane at 'a' and connection.

Dia. 98 (interception). If White attaches at 2, Black can intercept with 3 and 5. If White 'a' and Black 'b', White has to go back and make the corner alive. Consequently, White will leave things as they are and play 'c' to erase Black's thickness, but it is enough for Black to push through at 'a'.

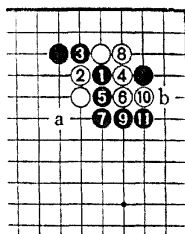
Dia. 99 (respectable). If Black responds at 3, then White 4 and 6. Black has docilely submitted, letting White get a respectable position, with resilient shape in the corner. His original weak-kneed knight's move has turned into a good move. Black must not let this happen.



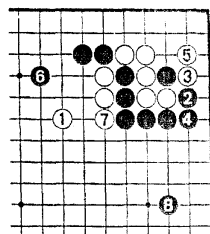
Dia. 98 ♦



Dia. 99



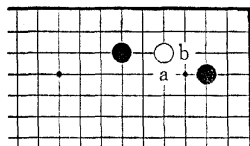
Dia. 100



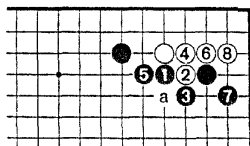
Dia. 101

Dia. 100 (forced). If Black plays strongly at 1 and 3, the sequence to 10 is forced. Black 11 is essential. If he plays first at 'a' White turns at 11, increasing his territory, and this result is not necessarily favourable for Black. If White 'b' in answer to Black 11, then Black 'a' is alright.

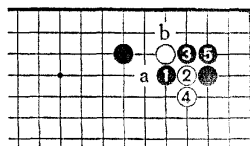
Dia. 101 (floating). If White wants to escape with his two stones, 1 is correct shape. Black happily forces 2 and 4, then plays on both sides with 6 and 8, gently applying pressure to White's floating stones. With 8 Black gets territory equal to White's in the corner and can look forward to tormenting White's centre stones.



Dia. 102



Dia. 103 ♦♦



Dia. 104

SECTION 7. White Plays Elsewhere

Dia. 102 (follow-up measures). When White plays elsewhere, he must check out the ladder with care. To follow up, Black can choose between attaching at 'a', to build central thickness, or the diagonal attachment at 'b', to chase White out and attack him. The ladder comes up with 'a'.

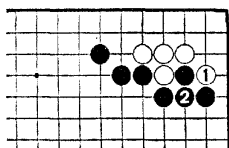
Dia. 103 (joseki). If the ladder is favourable, White can answer 1 at 2. The moves to 8 are joseki. White lives and, thanks to 2, there is a cutting point at 'a' in Black's wall. Giving atari at 5 instead of 4 is out of the question.

Dia. 104 (the ladder). If Black counters with 3 and 5, White is in terrible trouble if the ladder at 'a' is unfavourable. Assuming it is favourable, then Black 'b' follows White 'a', but this sequence is bad for Black. He only plays 3 if the ladder favours him.

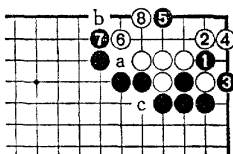
Dia. 105 (sente, but. . .). Although it is gote, White 8 in *Dia. 103*, getting life, is the proper move. White can live just by exchanging 1 for 2, but whatever he gains by getting sente, he more than loses here through omitting the correct move.

Dia. 106 (powerful thickness). The reason is that the capture with 1 and 3 is sente for Black. Next, Black has the ingenious move at 5, forcing White to play 6 and 8 to live. Black can now play 'a' and 'b', both sente, at any time, building powerful thickness. In addition, the cut at 'c' at which White was aiming has disappeared.

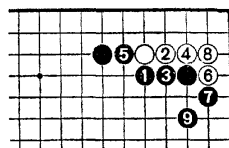
Dia. 107 (good for Black). If the ladder is unfavourable, White has no choice but to extend to 2. Although he lives, Black gets flawless outward influence. Black has played two more moves than White, but even allowing for this, his superiority is undeniable. For White to play elsewhere when the ladder is unfavourable is to invite a loss.



Dia. 105



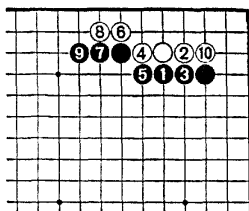
Dia. 106



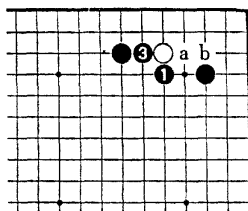
Dia. 107

Dia. 108 (increases the loss). White 4 here only makes things worse. Since in the end White has to come back and play 10, he only expands his area a little, while increasing Black's thickness.

Dia. 109 (big). If White does not answer Black 1, then Black captures with 3. It is too late now for White 'a' to work, since Black answers at 'b'. This is a big loss, because Black gets both area and thickness. In short, it is not good to ignore Black 1.



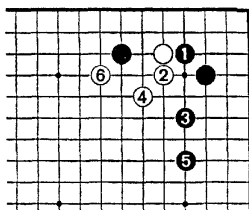
Dia. 108



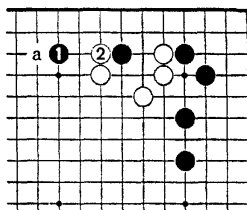
Dia. 109
② elsewhere

Dia. 110 (joseki). When building thickness by attaching on top is not desirable, Black attaches at 1, going for secure profit. 3 to 5 is a familiar pattern and since there is no way that Black can suffer a loss, these moves can be applied to any pattern with a small knight approach move. White 6 is standard shape.

Dia. 111 (the follow-up). Since Black is taking profit on the right side, his policy is to discard the solitary stone on the upper side. Putting this stone in motion is being greedy and a good result cannot be obtained. The standard follow-up if Black wants to play along the upper side is to play lightly at 1 or 'a', making White answer at 2.

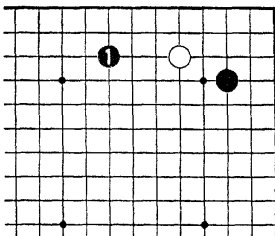


Dia. 110 ◆◆



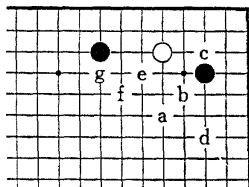
Dia. 111

CHAPTER V THE TWO-SPACE PINCER

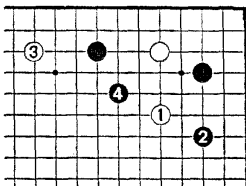


Black 1 was at one time the most popular pincer play. Nowadays it has yielded the place of honour to the two-space high pincer, but it is still a representative pincer.

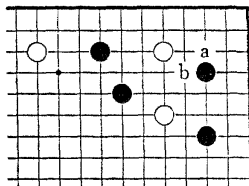
Dia. 1 (responses). White has many responses, ranging from 'a' to 'g' and including a play elsewhere. Note, however, that these do not, in contrast to the one-space pincer, include the one-space jump.



Dia. 1



Dia. 2 ◆◆



Dia. 3

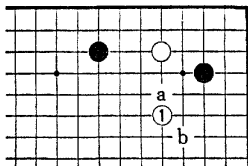
SECTION 1. The Two-Space Jump

Dia. 2 (jump plus pincer). 1 and 2 are joseki. White has exchanged shadow (the jump) for substance (the extension), but he aims to recoup the loss by attacking with the pincer of 3 (this can be one space closer). Black 4 is the vital point.

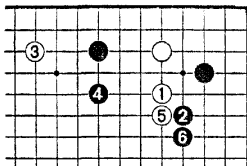
Dia. 3 (see the high pincer). Next, White can play 'a' or 'b', leading to various josekis. Many of the variations are the same as with the two-space high pincer, so the section on that joseki should be consulted.

Dia. 4 (likewise). Black can answer White 1 with 'a' or 'b'. For the variations see the high pincer.

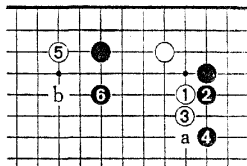
Dia. 5 (pushing from behind). In this joseki the play at 1 does not exist. Black simply plays at 2 and even if White makes the pincer at 3, Black 4 forces White to play 5. White is pushing Black from behind which is hopeless. (With the high pincer, White 1 is possible.)



Dia. 4



Dia. 5



Dia. 6 ◆◆

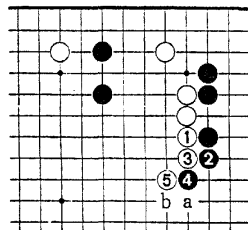
SECTION 2. White Presses

Dia. 6 (press plus pincer). The white pressing move at 1 is seen very often in Edo period (1600–1867) games. White builds influence then attacks at 5. The idea is the same as with the two-space jump but is more forceful. After 6, White can play 'a' or 'b'.

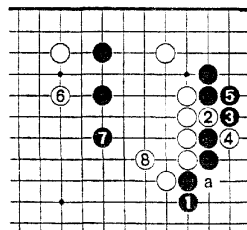
Dia. 7 (push). White pushes vigorously at 1 and 3, applying pressure to the black group at the top. Black must resist forcefully with 4. After 5, he can choose between 'a' and 'b'. The latter may look risky but there is no danger.

Dia. 8 (joseki). The extension to 1 is peaceful. White 2 to 4, probing Black's response, is the correct order. The connection at 5 denies White any forcing moves in the corner, so after exchanging 6 for 7, White fixes up his shape with 8. Black 5 is a strong move but leaves a cut at 'a'.

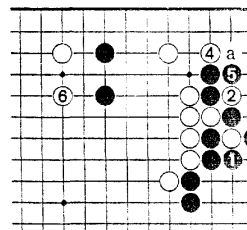
Dia. 9 (joseki). If Black plays 5 in *Dia. 8* at 1 here, White goes through with 2 and 4. This kikashi is very effective and looks forward to making more profit by blocking at 'a'. White confidently attacks at 6, for he can settle his group with 'a' at any time. Taking into account just this area, one cannot say whether *Dia. 8* or *Dia. 9* is better.



Dia. 7



Dia. 8 ◆◆

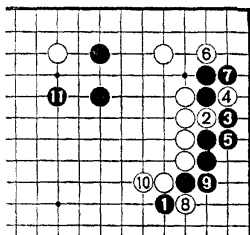


Dia. 9 ◆◆

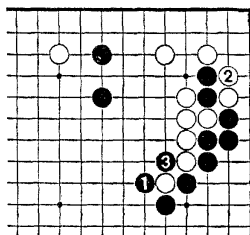
Dia. 10 (joseki). If Black plays the two-step hane at 1, cutting on the upper side at 4 is now tesuji, but this gives Black the option of following *Dia. 11*. Black 5 is the only move. White forces, then returns to the centre. Black 11 is the vital point for attack and defence.

Dia. 11 (exchange). When White attaches at 6 in *Dia. 10*, the atari at 1 is not impossible. This leads to the exchange of 2 and 3. White gets considerable profit, but Black gets excellent influence. If White dislikes this exchange, he can play 2 in *Dia. 10* at 10.

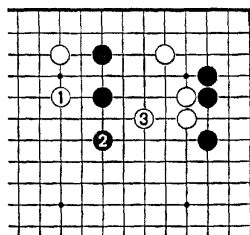
Dia. 12 (not to Black's liking). After Black 6 in *Dia. 6*, White can play 1 to see what Black does. Black 2 is a halfhearted move, letting White get good shape at 3. Now Black has no suitable follow-up move, either for attack or for defence.



Dia. 10 ◆◆



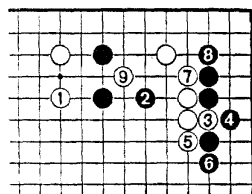
Dia. 11 ◆



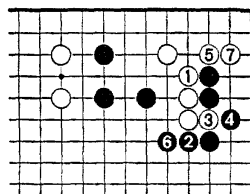
Dia. 12

Dia. 13 (the vital point). Black 2, jumping sideways, is the vital point. Coming back to 7 after 3 and 5 is considered the correct order of moves for White, but Black is happy to occupy the strategic point of 8. This shows the effectiveness of 2. White tries to gain compensation with 9.

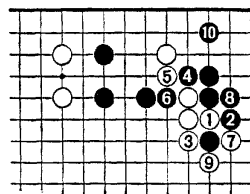
Dia. 14 (blockade). If White changes the order and simply plays at 1, Black will probably push up at 2. He blockades with 6 and does not answer 7. Although White gets profit in the corner, being sealed in like this is usually disagreeable.



Dia. 13

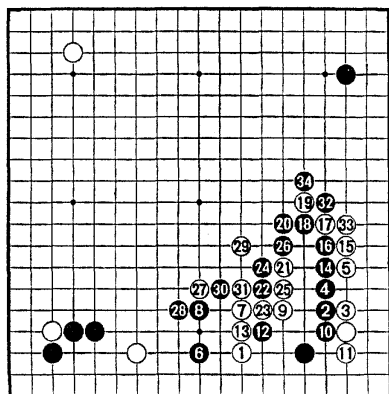


Dia. 14



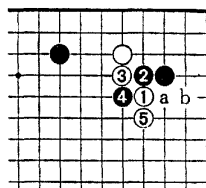
Dia. 15 ◆

Dia. 15 (exchange). For this reason White 1 and 3 come first. If Black pushes through and cuts with 4 and 6, an exchange results. Black needs one more move at 10, so White gets sente. Since there is still a little life left in his two captured stones, I do not think this result is disadvantageous for White — it is at least equal.

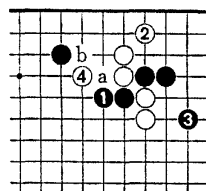


Ref. Fig. 4.

White : Yasui Senkaku ; Black : Honinbo Dochi



Dia. 16



Dia. 17

Ref. Fig. 4. This is from the first game in the famous series between Senkaku and Dochi (later Honinbo) played in 1704. Black's reason for playing 10 was probably his judgement that even if White pushed at 14 with 11, giving the result in *Dia. 14*, it was not disadvantageous, since he had played first in the top right corner. White 21, Black 22 etc. was a painstaking sequence. Dochi, then just 14 years old, played a brilliant move in the yose and gained an upset victory by 1 point.

Dia. 16 (push out and cut). 2 and 4 create a very difficult position. One mistake by either side and he may be crushed, so one must study this variation before playing it. White 5 is the only move. Blocking at 'a' is bad, for Black hanes at 'b'.

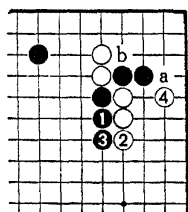
Dia. 17 (leaves a gap). Playing 1 next is the wrong approach. This does not secure a connection with the pincer stone. White plays 2, forcing 3, then slips through the hole at 4. If Black 'a', White gives way at 'b'. After White 4, Black is faced with difficult fighting.

Dia. 18 (inevitable). Black 1 is the only move, after which 2 to 4 is the natural flow. Next, Black has two blocking moves, at 'a' and 'b', but he is not alive in the corner. He has to fight to the death with one of the two white groups, but the continuation is difficult.

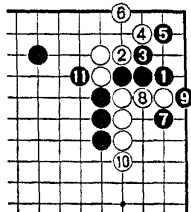
Dia. 19 (what happens?). White should be aware of the turning move at 2, filling in Black's liberties when he blocks at 1. 3 is best. 4 and 6 take Black's eyes but he increases his liberties in sente with 7 and 9. Who wins the fight after 11?

Dia. 20 (seki). After White 12 the sequence here is a one-way street. White has to approach the long way around at 18, but Black cannot play right in the corner, so the result is seki. Since Black has to come back to 27, White plays 28 in sente. We can say that the result is slightly favourable for White.

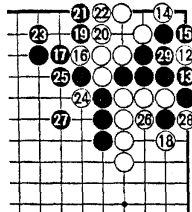
Dia. 21 (slack). White 2 is a slack move, permitting Black to play hane at 3 and discard the corner. Black 5 increases his liberties and 9 is sente. With 11 this result is better for Black. White's territory in the corner is small since he will be forced to take the black stones off the board. If White omits 10, then Black 10, White 'a', Black 'b' and White collapses.



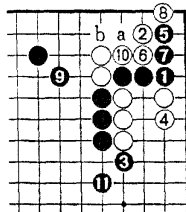
Dia. 18



Dia. 19



Dia. 20



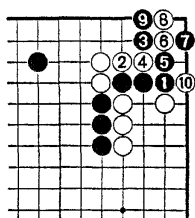
Dia. 21

Dia. 22 (Black collapses). White must without fail turn at 2 in response to 1. The black jump to 3 is a serious error, permitting White 4 and 6 etc. White wins this fight with the familiar throw-in tesuji.

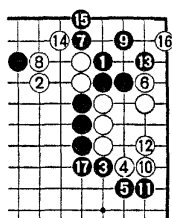
Dia. 23 (joseki). Black blocks on the other side and both sides live in this joseki. White 16 is a stylish move, guaranteeing life for White. Since Black does not need to answer, he reinforces at 17.

Dia. 24 (the meaning of the tesuji). White 1 is a high level tesuji, making it unnecessary to play an extra move to live. Even if Black plays 2, White is still safe and can take the good points of 3 and 5 on the outside. Black has been fooled by White's placement at 1 and has fallen behind in the game.

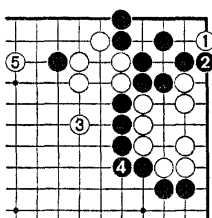
Dia. 25 (White lives). Even if Black attacks at 1, White lives with 2. After 3 and 4, Black has no time to kill White as he has to back up at 5. Whatever way Black plays, the white placement prevents Black from killing White.



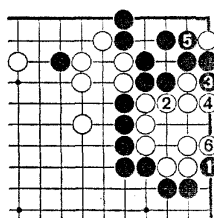
Dia. 22



Dia. 23



Dia. 24



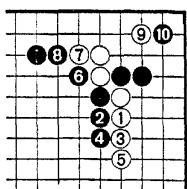
Dia. 25

Dia. 26 (easygoing). Answering with 5 when Black pushes is too easygoing. As it does not threaten Black in the corner, he is able to play 6 and 8, putting White into desperate straits. The only move he can try is 9 but this is not good enough. After Black attaches at 10—

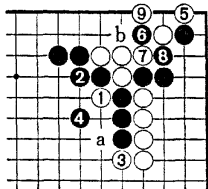
Dia. 27 (an unreasonable ko). White can set up a ko by desperately playing 5, but he cannot win it. He has one ko threat at 'a', but Black then gets one by extending to 'b'.

Dia. 28 (the block). White 1 can be dismissed as unreasonable. After 2 and 4, Black's cutting stone occupies the vital point. Whatever happens, Black is certain to come out on top. White 3 is just too reckless.

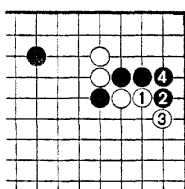
Dia. 29 (squeeze). Cutting and squeezing sometimes works, but after 10 White is in as much trouble as ever. If White 11, Black lives with 12. If White 11 at 12, then Black 11, White 'a', Black 'b'.



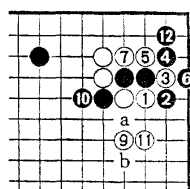
Dia. 26



Dia. 27



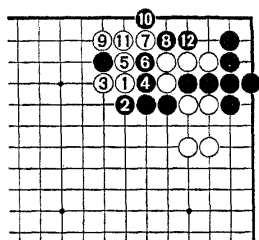
Dia. 28



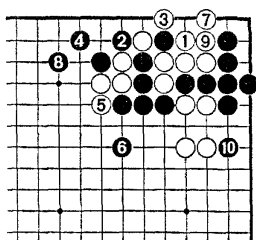
Dia. 29
⑧ connects

Dia. 30 (good for Black). For better or for worse, White must play out at 1 after the sequence in *Dia. 29*. With 2 (this move first is correct order) to 8, Black captures four stones, reaping a satisfactory harvest. If White 9 at 12, Black cuts at 11 then catches the three outside white stones in a ladder. Even if the ladder is unfavourable...

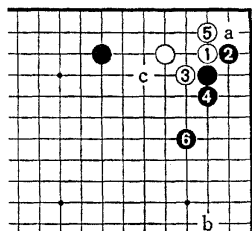
Dia. 31 (good for Black). Black plays 4 and 6 and White has to make another eye. It is enough for Black to play 8, without trying to capture the white group. After 9, Black lives with 10 and White has to look after two floating groups, a cheerless prospect.



Dia. 30



Dia. 31



Dia. 32

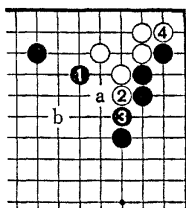
SECTION 3. The 3-3 Attachment

Dia. 32 (joseki). White 1 aims at settling his group quickly. Black 4 is a peaceful response and White is safe with 5. After 6, White 'a' and Black 'b' are usual. White can also omit 'a'—if Black 'a', White makes shape with 'c'.

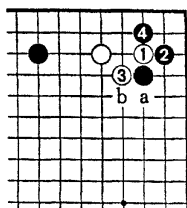
Dia. 33 (emphasizing the centre). Black can also play at 1 when White ignores Black 6 in *Dia. 32*. This move builds strength in the centre. White plays 2 then settles himself with 4. 1 and 4 are miai points. If White 'a', Black 'b'.

Dia. 34 (turning the tables). Black 4 is of course possible but drawing back at 'a' seems more common with the low two-space pincer. Next White 'a', returning the atari, is a variation we have seen many times already. When the ladder is favourable, the white extension to 'b' is an interesting possibility.

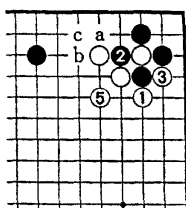
Dia. 35 (fixed pattern). White 1 to 5 is a fixed pattern. Black will leave the corner for the time being and switch elsewhere. Crossing under with Black 'a', White 'b' and Black 'c' is too low and uninspired. This is an important reason for hesitating to play 4 in *Dia. 34* and is the difference from the high pincer.



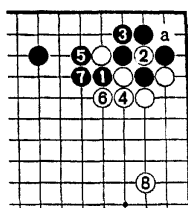
Dia. 33



Dia. 34



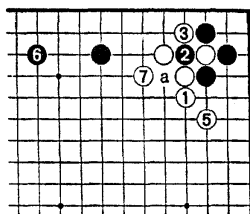
Dia. 35
4 connects



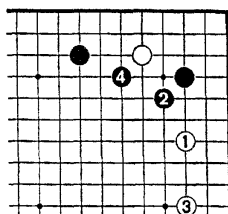
Dia. 36

Dia. 36 (application). If Black cuts at 1 instead of linking, White can apply the one-space pincer variation with 2 and 4. After strengthening himself at 4, the white cut at 'a' becomes a forceful move. The purpose of 5 is to mitigate the severity of this cut, but 6 and 8 are adequate for White.

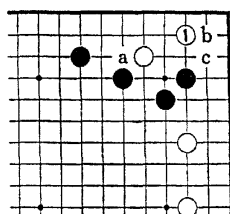
Dia. 37 (the extension). White 1 is a relaxed move and sometimes has the effect of frustrating Black's aims. If Black 2, White 3, then White 5 is good shape. If Black 6, White reinforces at 7. If instead of 6, Black cuts at 'a', the ladder with 7 must be favourable for White or he cannot play the extension of 1.



Dia. 37 ♦
4 connects



Dia. 38 ♦♦



Dia. 39

SECTION 4. Returning the Pincer

Dia. 38 (joseki). Returning the pincer at 1 is a plan emphasizing the relationship with the bottom right corner. 2 to 4 is joseki. Since White permits Black 4, he must have a stone on the star-point or an enclosure in the bottom right corner.

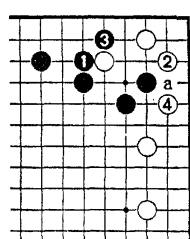
Dia. 39 (later possibility). Although the white stone has been completely sealed in, it is not yet dead because of the simple move at 1. However, this will make Black thick, so timing is important. The correct response for Black is 'a' or 'b'. Black 'c' is not a proper move.

Dia. 40 (joseki). Black 1 is a steady move. It gives White the choice between living or crossing underneath. If 2, then Black 3 gains sente. If Black blocks at 'a' with 3, then White lives with 3, but Black's moves are contradicting each other.

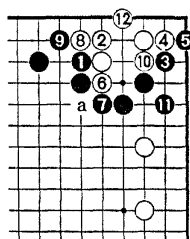
Dia. 41 (joseki). White 2 aims at living in the corner. The ensuing sequence is inevitable and White plays 12 at the centre of symmetry to live. Even so, he just has his two eyes. Black has a strong position with 11, so the cutting point at 'a' will not be a burden to him.

Dia. 42 (joseki). Black 1 forces White to cross under. Black 3 is a tesuji worth remembering. The point of sacrificing two stones with 5 is that even after 8, White has a weakness at 'a' and Black can aim at moves such as 'b'. Even so, 8 is the only move for White to connect.

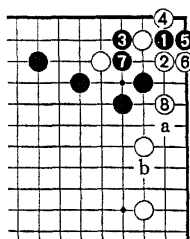
Dia. 43 (good for White). The cut at 3 shows ignorance of correct style. This time White can connect with 10, a solid move which eliminates the weak points in *Dia. 42*. This makes a big difference.



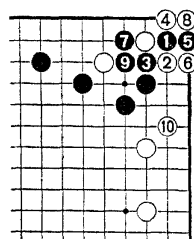
Dia. 40 ◆◆



Dia. 41 ◆◆



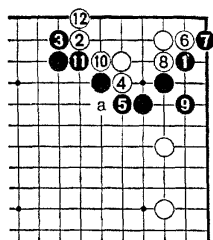
Dia. 42 ◆◆



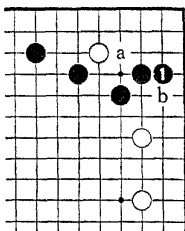
Dia. 43

Dia. 44 (insufficient for Black). Black cannot capture White with 1. In fact, in the sequence 2 to 12 (best for both), White lives with quite a bit of territory and moreover has the immediate threat of cutting at 'a'. The inferiority of Black's position to *Dia. 41* should be apparent.

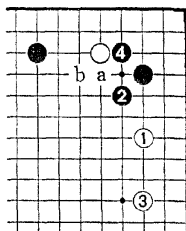
Dia. 45 (adding a move). It is quite big for Black to add a move to capture White completely before he starts anything. Black 1 is an efficient move ensuring about 20 points of area. Black 'a' instead of 1 is solid but Black becomes over-concentrated. Even Black 1 at 'b' has been seen.



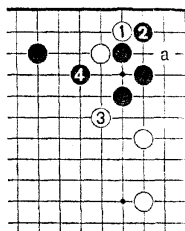
Dia. 44



Dia. 45



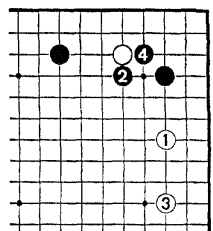
Dia. 46 ♦♦



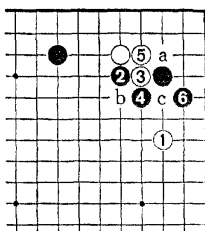
Dia. 47 ♦

Dia. 46 (territory-oriented). Black 4 is a territory-oriented move. Since the pressing move at 'b' leaves White with scope for action, Black 4 aims to take the corner area while attacking. White can respond at 'a' or 'b' or he can just leave this area for the time being and wait for a favourable opportunity.

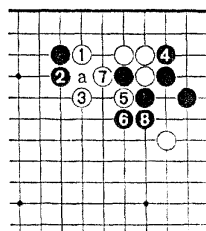
Dia. 47 (discards). White can discard this area with 1 and 3 if he thinks that Black wants him to start moving here. Assuming that White has an enclosure in the bottom right corner, White 3 builds up his moyo. The reason for playing 1 is that it leaves a peep at 'a', ensuring White some yose profit.



Dia. 48



Dia. 49



Dia. 50 ♦

Dia. 48 (good for Black). Black 2 is another possibility. If White plays 3 regardless, Black blocks at 4 and he has obviously gained in this exchange. When Black attaches at 2, White must do something with his stone, but there is an important ladder relationship here.

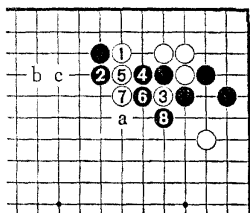
Dia. 49 (the ladder). When White plays hane in at 3, the ladder relationship is the same as with the one-space pincer. If Black cuts at 5 instead of 4, then connects at 'a', White must be able to capture Black 2 in a ladder. Black 6 is tesuji. If Black connects at 'b' or blocks at 'a', White will cut at 'c', which is bad for Black.

Dia. 50 (equal). To continue, White 1 is a standard move to settle one's stones. If 2, White 3 is an interesting move. Black has no move in the centre so he secures a base with 4. White plays simply, capturing with 5 and 7. Connecting at 5 instead of 4 is heavy, since White connects at 'a'.

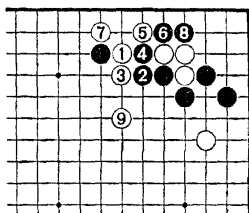
Dia. 51 (how to continue). The tesuji of 5 and 7 is also possible, but after Black 8, the follow-up is difficult. If White 'a', Black 'b'; if White 'c', Black plays 'a', discarding the two stones. The clarity of *Dia. 50* is to be recommended.

Dia. 52 (takes 3 stones). If the ladder favours Black, he can play 2 and 4, then capture three stones. Though this sequence is a little vulgar, it is easy to understand. If White plays 7 at 8, Black gives atari, then sets up a ladder. The result to 9 is equal.

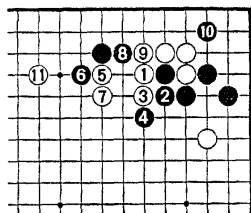
Dia. 53 (fighting). White 1 and 3 are fighting moves. Black resists strongly at 4 and the sequence to 9 results. Black 10 aims at attack and defence. White 11 is the vital point and the fighting spills over into the centre. The evaluation of this result depends on the later fighting.



Dia. 51



Dia. 52 ◆



Dia. 53 ◆

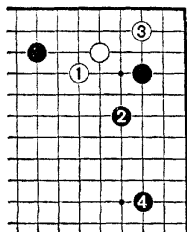
SECTION 5. The Diagonal Play

Dia. 54 (joseki). White 1 is a joseki move for the two-space high pincer, but its steadiness has come to recommend it for use with the low pincer also. 2 to 4 follows joseki. This and other variations are the same as with the high pincer.

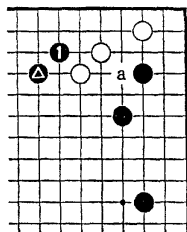
Dia. 55 (difference in height). Naturally there are differences arising from the height of the pincer stone. When ▲ is the high pincer, Black 1 is an excellent move striking at White's weak point. White loses his eye-shape if Black next plays at 'a'. The lack of this move at 1 is the drawback of the low pincer.

Dia. 56 (the pressing move). With the low pincer there is no good way to torment White, so Black's follow-up is the pressing move at 1. The black extensions at 3 and 5 are good because he is one move ahead of White here. This is good for building up a moyo at the top. On the other hand, Black's stones on the right become weak.

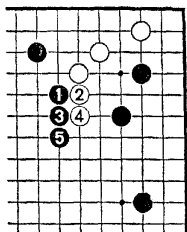
Dia. 57 (joseki) This joseki is the same as with the high pincer. Speaking just of the local position, White's follow-up is probably at 'a'.



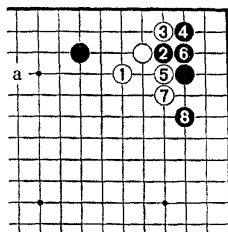
Dia. 54 ◆◆



Dia. 55



Dia. 56



Dia. 57 ◆◆

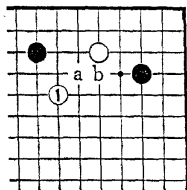
SECTION 6. The Diagonal Jump

Dia. 58 (temptation). The one-space diagonal jump of White 1 intentionally leaves a gap at 'a'. Playing there is doing just what White wants. The answer at 'b' is better.

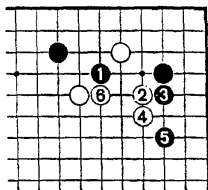
Dia. 59 (bad for Black). If Black yields to the temptation, White secures himself with 2 to 6. Black 1 is now a bad move which has merely served to strengthen White. Black 1 cannot succeed because White 2 is sente.

Dia. 60 (joseki). Black 1 is the vital point. The moves to 4 constitute a joseki. This is an interesting result, with Black and White getting the same shape, though it is perhaps a little better for Black as he gets the corner.

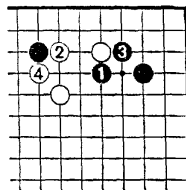
Dia. 61 (bad style). White 2 is bad since the ordinary black moves at 3 and 5 leave △ on the wrong point. In this shape it should be one space to the right. Black now has an effective move at 'b', aiming at the cut at 'a', so it is hard for White to find a good way to continue.



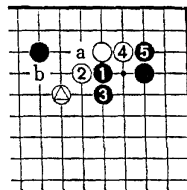
Dia. 58



Dia. 59



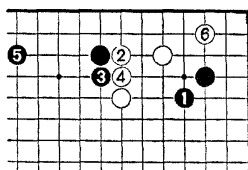
Dia. 60 ◆◆



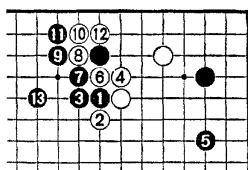
Dia. 61

Dia. 62 (not to Black's liking). If Black 1, White still attaches at 2. The moves to 6 can be expected but Black is not pleased. Since it is obvious that White will get a strong position with 2 and 4, a stone like 1 played close by is slow and ineffective.

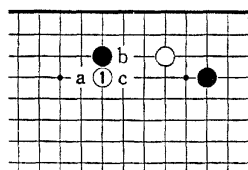
Dia. 63 (variation). Black 1 is another approach. The sequence to 13 is one possibility. This result is equal but in most cases the sequence in *Dia. 60* is good enough for Black.



Dia. 62



Dia. 63 ♦



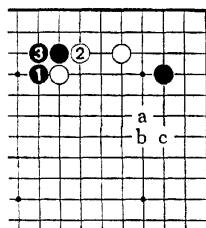
Dia. 64

SECTION 7. The Attachment on Top

Dia. 64 (a special variation). White 1 is a special variation peculiar to the low pincer. Nowadays, however, it is hardly ever played, since it has the drawback of suffering an initial loss. In reply, Black 'a' is usual, giving a good result, but 'b' and 'c' are also possible.

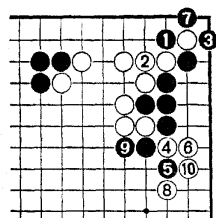
Dia. 65 (a loss). Black 1 to 3 is a set pattern, but this exchange is a loss for White. White must recoup by attacking Black's corner stone. Moves available are 'a', 'b' and 'c' and the variations resemble those of the one-space pincer (see *Dia. 47* on page 33).

Dia. 66 (joseki). A favourable ladder is the premise for playing the large knight move at 1. In the standard sequence to 9, White sets up the ladder and Black lives with 10. White gets a strong shape with 11 but it is undeniable that his original △ stones are now a little redundant.

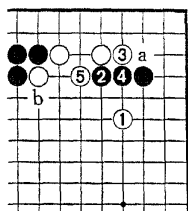


Dia. 67 (good for Black). Black 2 is a good simple approach, regardless of the ladder. 3 and 4 are natural, but 5 is uninteresting for White. Up to 10 Black gets secure profit. While White gets thickness, his original exchange at the top has already wiped out the prospects for developing this thickness.

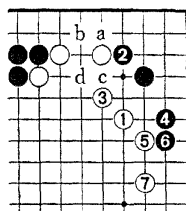
Dia. 68 (joseki). Instead of 5 in *Dia. 67*, White 1 and 3 in the corner are correct. White 5 is a severe reply to 4. The sequence concludes with 6 and 8. The connection at 8 is proper and once it has been made, a play in the corner is small for both. White therefore switches elsewhere.



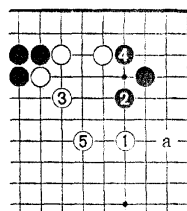
Dia. 69



Dia. 70



Dia. 71 ◆



Dia. 72 ◆

Dia. 69 (overdoing things). Capturing with 1 and 3 instead of connecting is overdoing things. White cuts at 4; White 8 is tesuji, ensuring connection at 10. White will welcome this fight, so 1 and 3 are overplays.

Dia. 70 (good for White). Black 2 goes against Go logic, since it approaches a concentration of the enemy. After 3 and 5, White 1 is right on the vital point. White 'a' and 'b' are miai and either one gives White nice shape.

Dia. 71 (equal). Black 2 is possible. White 3 is a light move. Black settles himself with 4 and White gets outside influence with 5 and 7. If later Black 'a', then White 'b', Black 'c', White 'd'—this is just helping White to improve his shape. White 3 is more effective than the extension at 'c'.

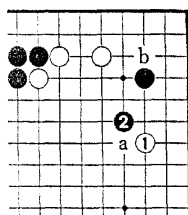
Dia. 72 (equal). White 1 is a combination of a pressing move (kake) and a pincer. Black 2 and 4 are steady moves. White makes a net with 5—this move secures connection and also outside influence. Later, a black move at 'a' is big.

Dia. 73 (two-space pincer). The low pincer at 1 is severe but perhaps just a bit of an overplay. Black 2 is a natural counterattack. Next, White can push at 'a' or attach at 'b'.

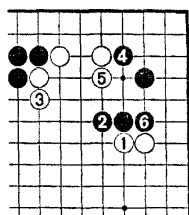
Dia. 74 (solid). White 1 is hard to play, since it only helps Black to split White into two. If 3, Black settles himself with 4 and 6. His group is as solid as a rock. Neither of the white groups are settled yet and if you compare the strength of the three black stones at the top left and the two white stones on the right, it is obvious that Black has gained.

Dia. 75 (good for Black). If White switches to 3, Black 4 is correct shape. White can extend once to 5, but he must come back and connect at 7, so Black occupies the vital point at 8. Black lives with this one move, so he can face the later fighting with confidence. With 10, Black is doing well.

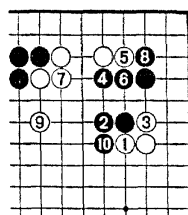
Dia. 76 (joseki). If pushing up (*Dias. 74, 75*) does not work well, attaching in the corner is the next move to look at. Black ignores White 1 and blocks at 2. If 3, Black 4 is correct shape. If 5, Black 6 is a stylish move. After 8, there is a big atari at 'a' left for Black. If White 7 at 'a', then Black 'b'.



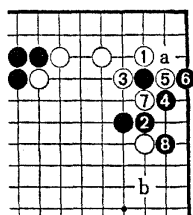
Dia. 73



Dia. 74



Dia. 75



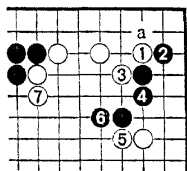
Dia. 76

Dia. 77 (possible for White). If Black 2, then White 3, Black 4, and Black is not happy with his shape. With 5 and 7, White seems to get a reasonable fighting position. If Black gives atari at 'a', White of course plays ko and Black will not be able to settle himself too easily.

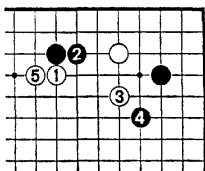
Dia. 78 (same as one-space pincer). If Black 2, White jumps to 3. If 4 and 5, this pattern reverts to the one-space pincer joseki given in *Dia. 26* on page 28.

Dia. 79 (good for White). Black 4 in answer to 3 is only playable when conditions on the left are very suitable. After 5, it is unthinkable that White can be at a disadvantage in the local position. Black is better off simply following *Dia. 65* rather than straining like this.

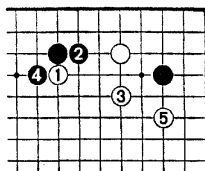
Dia. 80 (hane to the right). Black 2 is the only response left to look at. White 3 is the only move and we get a position arising in the one-space high pincer. Refer to *Dia. 42* etc. on page 98.



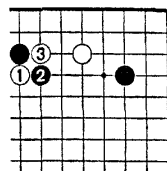
Dia. 77



Dia. 78 ♦♦



Dia. 79



Dia. 80

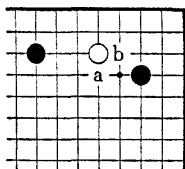
SECTION 8. White Plays Elsewhere

Dia. 81 (Black's continuation). When White does not answer, Black can play at 'a' or 'b' (as with the one-space pincer). When Black plays 'a', White has to check out the ladder before doing anything. Naturally he did this before ignoring Black's move.

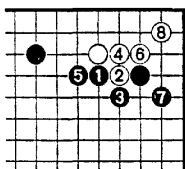
Dia. 82 (attachment). When White plays 2, the ladder arising from Black 3 at 4, White 3, Black 6 and White 5 must be favourable for White. If so, 3 to 7 is forced. White 8 is good shape and this division is reasonable for both.

Dia. 83 (the old method: I). Until recently, crawling with 1 was regarded as correct order. The idea is to decide White's continuation in accordance with Black's response. If Black 2, White has to play 3 to live, but he can aim at the cutting points on the outside. A black reinforcement at 'a' is probably necessary.

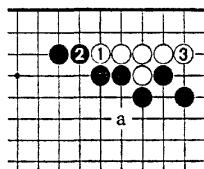
Dia. 84 (the old method: II). If Black 2, White plays 3 to live in sente. The idea is that since White cannot cut on the outside, making Black strong at 4 does not matter. These old joseki seem to be logical, but actually the idea behind them is too complacent. In other words...



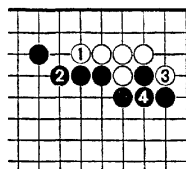
Dia. 81



Dia. 82 ♦♦



Dia. 83



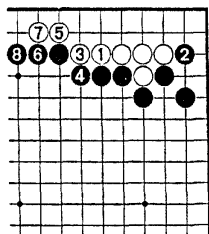
Dia. 84

Dia. 85 (White too low). Black can ignore 1 and play hane at 2. White has no choice but to play 3 and 5, but he is forced into a painfully low position, without much territory either, due to Black 2. This is the reason behind White 8 in *Dia. 82*.

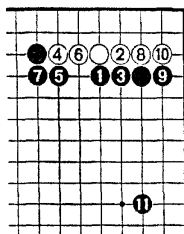
Dia. 86 (a magnificent formation). White's extension to 2, played because the ladder is unfavourable, is no good because of Black's firm connection at 3. White 4 and 6 before 8 is the correct order of moves, but because 9 is sente, Black gets in the extension to 11. This gives him a magnificent battle array. The gap between 1 and 5 will hardly be a problem in the foreseeable future.

Dia. 87 (another plan). White 2 is another plan when the ladder is unfavourable. This is better than extending at 'a'. The black cut at 3 is good. Next—

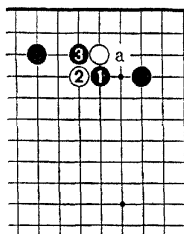
Dia. 88 (correct order). White 1 is a good forcing move. Then White pokes through with 3 and 5. Black 6 is the only move, but then the atari at 7 is regarded as the correct order. Next, Black can capture one stone or play out at 'a'.



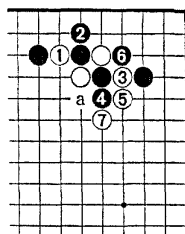
Dia. 85



Dia. 86



Dia. 87

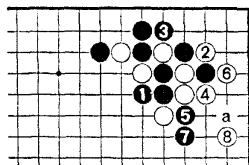


Dia. 88

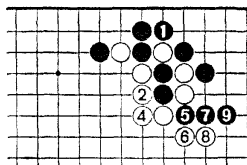
Dia. 89 (joseki). Going out at 1 is usual. The sequence to 8 is joseki. If White omits 8, the black forcing move at 'a' is painful. White has broken into the corner and secured profit, but Black's outward influence is so strong that it is almost unapproachable.

Dia. 90 (equal). Black captures at 1 if he does not want White to break into the corner. The sequence to 9 is likely, with profit and influence being swapped. With Black not having a certain connection with his pincer stone, this result can be regarded as equal.

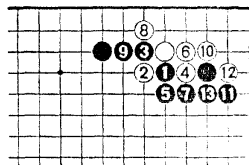
Dia. 91 (a vulgar move). White 4 and 6 are vulgar moves. Up to 12 White lives in sente but he has solidified Black. This way of playing is hopeless. If White 10 at 13, Black presses at 10 and White collapses.



Dia. 89 ♦♦

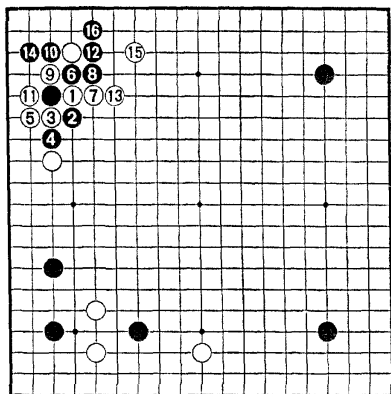


Dia. 90 ♦
⑨ connects



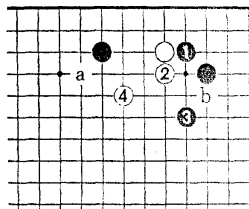
Dia. 91

Ref. Fig. 5. This is the first game of the 4th Honinbo Title match, played just after the war (this match only was best-of-five). Black 2, played despite the favourable ladder, was “a move I had been wanting to try out once”, according to Kitani. In other words, a special plan on this occasion. Capturing immediately with 10 and 12, without first giving atari at 13, is unusual. The result to 16 epitomizes Kitani’s territory-oriented style. If Black omits 16, White 16 kills him.

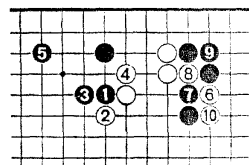


Ref. Fig. 5

White : Iwamoto Kaoru ; Black : Kitani Minoru (1947)



Dia. 92 ♦♦



Dia. 93

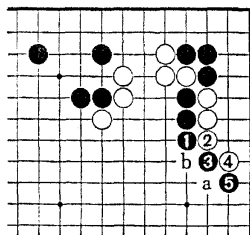
Dia. 92 (diagonal attachment). When the overall position makes it pointless to seal White in, Black attaches at 1, making White heavy with 2. Black attacks with 3, making territory at the same time. White 4 is correct shape. This aims at pressing at ‘a’ and also at cutting across with ‘b’. In this shape, Black must not neglect defending against White ‘b’.

Dia. 93 (offence and-defence). Let us look at the basic patterns when White cuts across. Assuming that Black plays 1 to prevent the white pressing move and that 2 to 5 follow, Black must be prepared to deal with 6. If Black 7, then 8 to 10 follows. Black 9 at 10 leads to a big loss when White plays at 9.

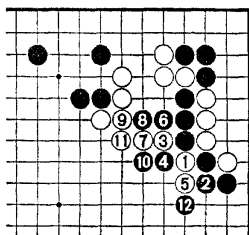
Dia. 94 (the continuation). Next Black 1 is correct, then the two-step hane. However, there is an important ladder involved here. If next White cuts at 'a' and captures 5, Black captures the three stones. The cut at 'b', however, is a frightening move.

Dia. 95 (the ladder). White 3 fills in a black liberty. In the sequence to 9, Black only gets two liberties inside, so he collapses if the ladder with 10 and 12 is not favourable.

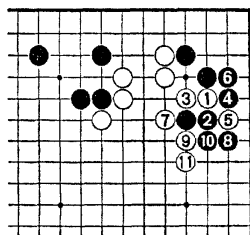
Dia. 96 (submission). If the ladder is unfavourable, Black must submit with 2 and 4. White throws in a cut then plays hane at 7. Black 8 is the proper move but White gets a nice position with 9 and 11. This submission is painful.



Dia. 94



Dia. 95

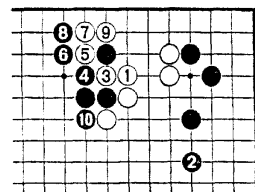


Dia. 96

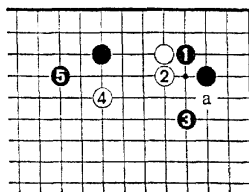
Dia. 97 (variation). Black can play at 2 but this lets White cut at 3 and 5 and settle himself by capturing a stone. Now Black has no prospects of attacking White. With 10, this way is not unplayable for Black, but White has no cause for dissatisfaction.

Dia. 98 (the capping play). If White 4, Black is content to answer at 5. White 4 is meant as a light forcing move and it helps White to make a quick escape, but on the other hand White cannot aim at 'a' because of his long extension. White 4 is not often seen with the two-space pincer.

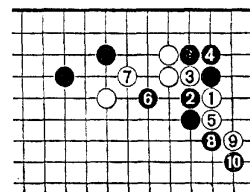
Dia. 99 (a dud). The difference is that Black 6 is sente, so Black can play 8 and 10. White's bomb never goes off.



Dia. 97

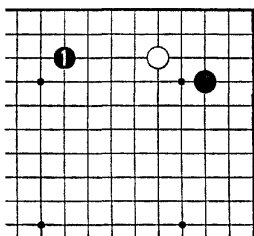


Dia. 98



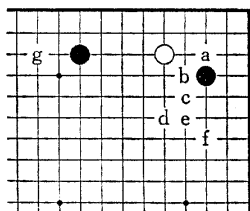
Dia. 99

CHAPTER VI THE THREE-SPACE PINCER

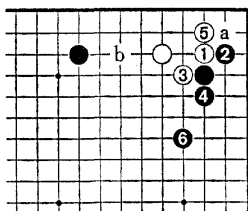


Black 1 is a pincer play which is said to have been developed by the 4th Honinbo Dosaku (1645-1702). The feature of this move is that it maintains overall balance while attacking the white kakari stone. It is often used when there is a white stone on the top left star-point.

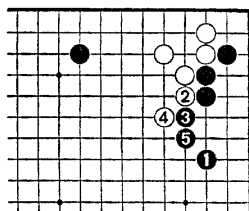
Dia. 1 (responses). White's responses range from 'a' to 'g' and include playing elsewhere. Among the moves on the right, 'b' and 'e' are moves not found with the two-space pincer.



Dia. 1



Dia. 2 ◆◆



Dia. 3 ◆◆

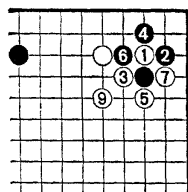
SECTION 1. The 3-3 Attachment

Dia. 2 (joseki). White 1, aiming to live quickly, is fairly often seen with this pincer. If Black draws back at 4, White achieves his object with 5. White can ignore 6—'a' and 'b' are miai, so his stones are completely settled.

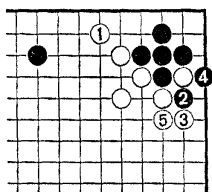
Dia. 3 (joseki). With the three-space pincer only, it is possible for Black to extend to 1, a move which finishes off the right side here. White can build thickness here with 2 and 4, but this has little effect on the distant pincer. If White postpones 2 and 4, Black 4 is a good point.

Dia. 4 (turning the tables). Black 2 and 4 are still possible with the three-space pincer. The moves to 9 are forced. There is now too big a distance for Black to cross under at the top (i.e. too far on the 2nd line). The violent move of 4 strikes a slightly discordant note with the leisurely three-space pincer.

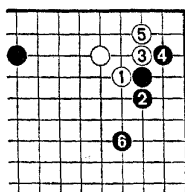
Dia. 5 (reinforcement). Black will leave things as they are for a while after *Dia. 4*. If he cannot cross under, there is no appropriate move. White may seize the opportunity to play 1, urging Black to capture with 2 and 4, for White gets a strong shape with 5. White 1 is more effective than playing straight down.



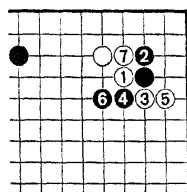
Dia. 4 ♦♦
⑧ connects



Dia. 5



Dia. 6 ♦♦



Dia. 7

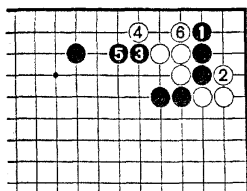
SECTION 2. The Diagonal Attachment

Dia. 6 (joseki). When settling oneself in the corner, White 1 is currently regarded as the correct order of play. This gives the same result as *Dia. 2*, but does not give Black the chance to follow *Dia. 4*. Beginning with White 1 is a more solid way of playing.

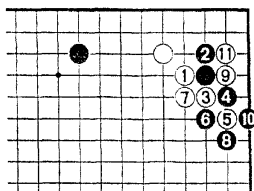
Dia. 7 (resistance). If playing 1, you must know how to handle Black 2. White 3 is the only move, Black 4 likewise. After 5 and 6, White fills in a black liberty with 7. This captures the two stones in the corner.

Dia. 8 (equal). Black 1 is a sacrifice stone so that he can squeeze from the outside. The moves to 6 give a division of profit and influence. For this variation, the reader is advised to refer to *Dia. 108* etc. on page 120.

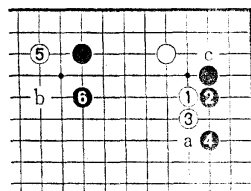
Dia. 9 (good for White). For Black to give way at 4 after resisting with 2 is too weak-hearted. White can also extend at 6 with 5 but the two-step hane here is a good way to settle his shape. Up to 11, White makes a clean capture of the two black stones. Regardless of the ladder, Black 8 at 9 is unreasonable.



Dia. 8 ♦



Dia. 9



Dia. 10 ♦♦

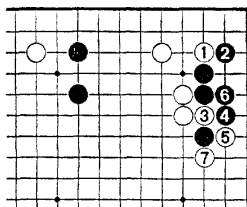
SECTION 3. Pressing with the Knight Move

Dia. 10 (joseki). White builds strength with 1 and 3 then attacks with a counter-pincer at 5. The white moves at 'a' and 'b' after 6 are applications of the two-space joseki. There is one more move, the contact play at 'c'.

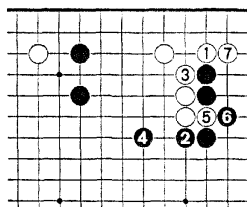
Dia. 11 (tricked). Black must take care in answering White 1. If he instinctively plays at 2, White pushes through and cuts. Black has no choice but to link at 6, but he has been nicely tricked, for White catches his stone in a ladder. (That this ladder is favourable is the premise for White's playing 1).

Dia. 12 (joseki). Black must answer at 2. The moves to 7 are joseki. If instead of 7, White cuts on either side of 6, Black captures the cutting stone. After 7, the two black stones are not important, so Black plays elsewhere.

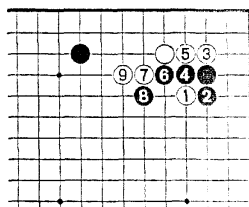
Dia. 13 (a trick move). There is a trick concealed in White 3. Black 4 seems natural but this is falling into the trap. With 5, White gets area in the corner and Black cannot stop him poking his head out with 7 and 9.



Dia. 11



Dia. 12 ♦♦

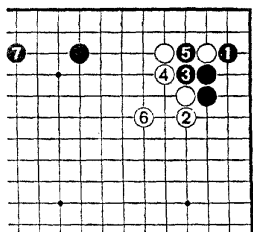


Dia. 13

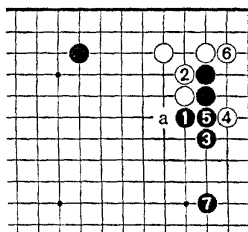
Dia. 14 (equal). Black 1 avoids the trap. White gets nice shape with 2 to 6, but Black has made the exchange of the white contact play in the corner and Black 1 a bad one for White so he is not dissatisfied. The extension to 7 is now a good point.

Dia. 15 (equal). Black 1 is also possible. White 2 threatens to cut at 5, but Black secures himself with 3 to 7. Playing the kikashi 4 before 6 is correct. If Black plays 5 on either side of 4, White will hane at 'a'.

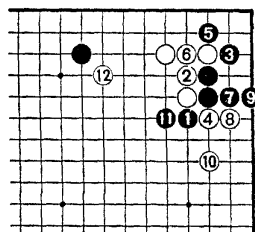
Dia. 16 (aggressive). Black 3 is a strong move, looking for a fight. White 4 gives it to him. The following moves form a set pattern, but with this kind of sudden fighting, the distance of the three-space pincer becomes a problem. After 12, Black is in for some difficult fighting.



Dia. 14 ◆



Dia. 15 ◆

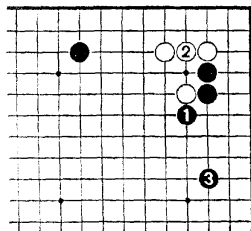


Dia. 16

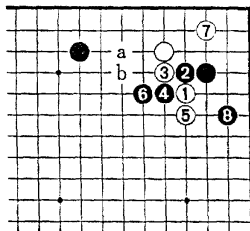
Dia. 17 (safe). This time White avoids complications by linking at 2. Black settles himself with 3. Black is satisfied with this peaceful result because the exchange of the white pressing move and 1 is bad for White. *Dia. 15* is better for White.

Dia. 18 (the cut). Pushing through and cutting with 2 and 4 is inconsistent with the leisurely three-space pincer. The sequence to 8 results, but White should have no trouble settling himself, since he has room to play at 'a' and can also aim at 'b'.

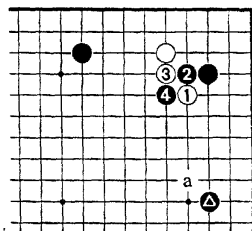
Dia. 19 (a condition). When Black pushes through and cuts, he usually has a stone around $\triangle$. In this case, crawling along the side in answer to 1 would overlap with $\triangle$, so 2 and 4 show natural fighting spirit. Before playing at 1, White will make a shoulder-hit at 'a'. This combination is seen in many old games.



Dia. 17



Dia. 18



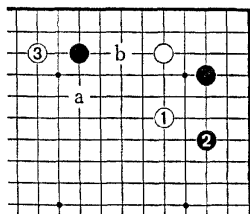
Dia. 19

SECTION 4. The Two-Space Jump

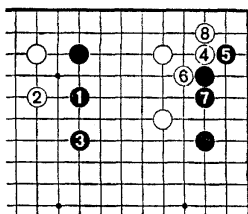
Dia. 20 (combination). The combination of 1 and 3 is the same idea as with the two-space pincer. However, with the three-space pincer, Black may make an extension at the top instead of 2, and White may also play 3 elsewhere. Black can answer 3 at 'a' or 'b'.

Dia. 21 (joseki). If Black 1, then White 2, making Black jump one more time. White then makes the same shape as with the two-space pincer. White 4 to 8 is a standard pattern. Black can also play 7 at 8. If White dislikes this possibility, he plays 6 at 8.

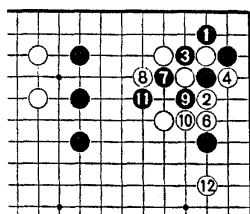
Dia. 22 (turning the tables). Black 1 to 5 is the familiar pattern. White 6 is a tesuji. If 7, the sequence to 12 results. Black secures profit but his position is thin and needs a reinforcement just about immediately.



Dia. 20 ◆◆



Dia. 21 ◆◆



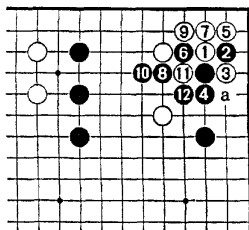
Dia. 22 ◆◆

⑤ connects

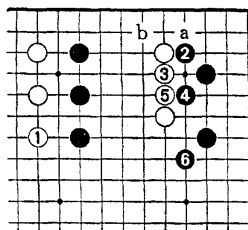
Dia. 23 (complacent). White 3 is a little selfish. White hopes for Black 'a', after which White 11, Black 4 and White 5 give him double forcing moves. Black is not here to help him, so he answers at 4. If 5, Black swallows a white stone up to 12.

Dia. 24 (outside jump). If White jumps once more on the outside at 1, Black naturally attacks with 2 to 6. Making White heavy like this is the basic principle of attacking. Black 6 can also be played at 'a', aiming at the connecting move at 'b' later.

Dia. 25 (joseki). To continue, White 1 is regarded as correct shape. If Black 2,



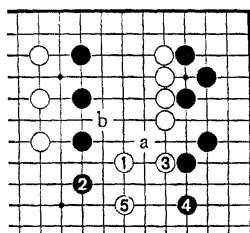
Dia. 23



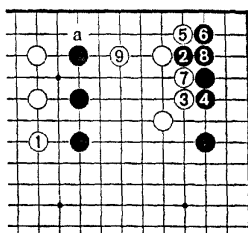
Dia. 24

White fixes up his shape with 3. 4 and 5 conclude an old established joseki. If Black 2 at 'a', White 'b' forces Black to connect, then White captures the black stone.

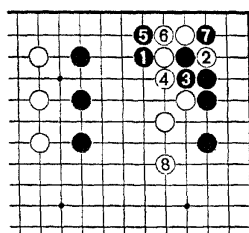
Dia. 26 (variation). White can also play at 3 if he wants to avoid the heavy shape in *Dia. 24*. Up to 9, White has more or less secured himself. White can now cross underneath by attaching at 'a'.



Dia. 25 ◆◆



Dia. 26 ◆



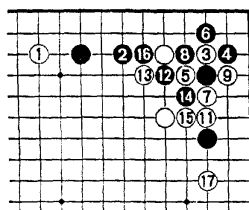
Dia. 27 ◆

Dia. 27 (counterattack). If Black dislikes being dictated to, as in *Dia. 26*, he may counter with 1. White 2 and 4 are the correct order. Up to 8, Black has played the strongest way and has foiled White's plan but his overall shape is unavoidably thin.

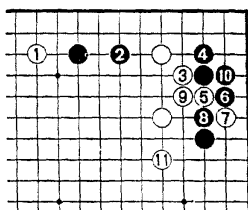
Dia. 28 (the checking extension). Black can also play a checking extension (tsume) at 2. After 3 and 5, 6 is the only move. White 7 to 15 then follows in the same order as in *Dia. 22*. This is joseki. When Black cuts at 16, there are no defects in his shape, but then his area is smaller than in *Dia. 22*.

Dia. 29 (joseki). White plays 3 if he wants to avoid *Dia. 28*. The moves to 11 are joseki. If the position is such that White cannot launch an effective attack against the two black stones at the top, then he cannot recover the loss of the area he has let Black get on the right side. The combination of 5 and 7 is worth remembering.

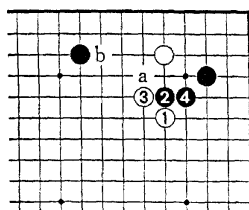
Dia. 30 (Black attaches). The black attachment at 2 is a direct attempt to exploit the thinness of White's two-space jump, but White naturally is ready with counter-measures. After 4, White plays 'a' if he wants to resist strongly or 'b' to settle himself lightly.



Dia. 28 ◆◆
10 connects



Dia. 29 ◆◆

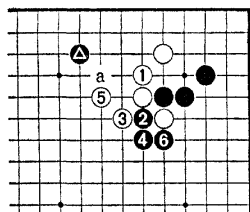


Dia. 30

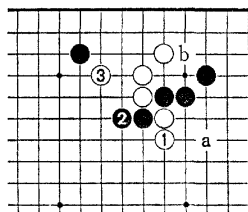
Dia. 31 (confusion). If Black cuts at 2, 3 and 5 show a confusion with the two-space high pincer. If the pincer is at 'a', 5 makes perfect shape but with  it is quite ineffective. After 6, White is at a loss for a follow-up.

Dia. 32 (fighting). With the three-space pincer, White 1, initiating a frontal clash, is possible. Black 2 is badly connected with his pincer, so White easily slips out with 3. The exchange of White 'a' and Black 'b' is White's privilege and he need have no apprehensions about the coming fight.

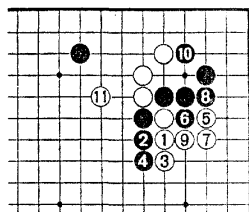
Dia. 33 (fighting). Black 2 and 4 are also feasible. White 5 is the vital point. Black settles himself with 6 to 10. White 11 starts fighting in the centre. White can be confident because with 9 his stones on the right are settled. One cannot say if this result or *Dia. 32* is better.



Dia. 31



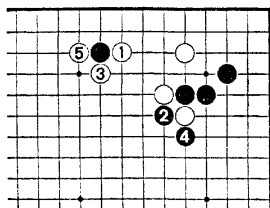
Dia. 32



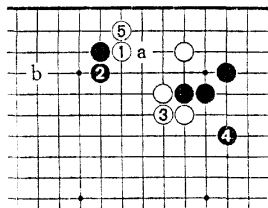
Dia. 33 ◆

Dia. 34 (joseki). White 1 is a light move. White aims to do something here then connect at 2, so Black 2 shows natural fighting spirit. Up to 5, an exchange results. This diagram could be regarded as a joseki. Black 4 at 5 is too heavy and is an over-play.

Dia. 35 (variation). If Black 2, White 3 to 5 is an old established pattern given in joseki dictionaries, but this is not bad for White, since 5 is a good point. If Black plays 4 at 5, White answers at 'a', and then Black plays 4, Black is accomplishing more. If this happens, White next makes a pincer play at 'b'.



Dia. 34 ◆◆

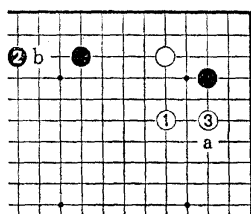


Dia. 35 ◆

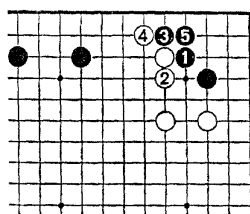
Dia. 36 (a special measure). Playing Black 2, ignoring White's two-space jump, is sometimes possible. For example, if White has a corner enclosure in the top left, a white checking extension at 'b' after Black answers at 'a' would be a very good move. Black 2 foils such a strategy. Even after 3, Black is not dead.

Dia. 37 (life). The 3-4 point has a very tenacious grip on life and it takes a lot of trouble to kill it. With 1 to 5, Black lives easily. Even if Black plays elsewhere one more time, there is still some life left in his stone.

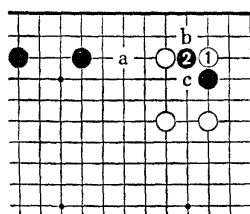
Dia. 38 (not too late). White's next move will be at 1. After giving White four moves, Black plays in at 2. White answers at 'b' or 'c'. If Black ignores White 1, he is completely captured by a white move at 'a' and this is a big loss.



Dia. 36 ◆



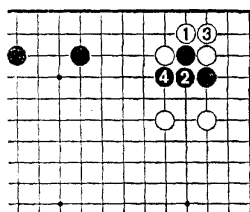
Dia. 37



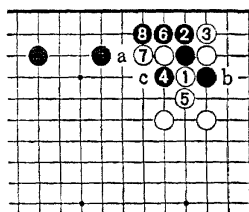
Dia. 38

Dia. 39 (escape). If White 1, Black escapes easily with 2 and 4. If White does not connect at 3, Black cuts there and lives. White has no choice but to let Black get away.

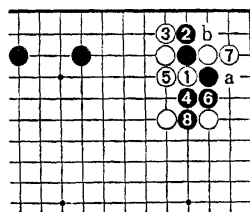
Dia. 40 (White fails). White 1 looks severe, but actually it creates defects in White's own shape. If White 3, Black moves out nicely with 4, 6 and 8. Now White is in trouble. If White 'a', Black captures the corner with 'b'; if White 'b', Black captures two stones with 'c'.



Dia. 39

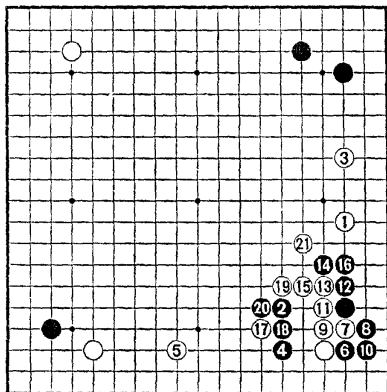


Dia. 40

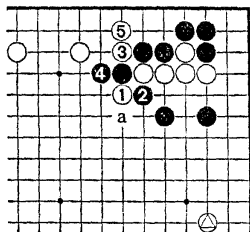


Dia. 41

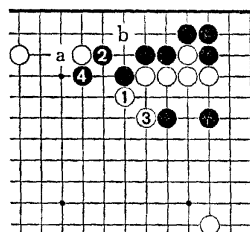
Dia. 41 (breakthrough). After playing 1, White has no choice but to block at 3, but Black breaks through the white net with 4 to 8. Black must be careful not to give atari at 7 instead of 6, for White cuts at 'a' and Black perishes. If White 7 at 8, Black naturally plays 'b'.



Ref. Fig. 6. 11th Meijin League (1972)
White : Kada Katsuji ; Black : Ishida



Dia. 42



Dia. 43

Ref. Fig. 6. White 1 to 3 is an effective way of playing, taking into consideration the black enclosure in the top right corner and the position in the bottom left corner. After Black attaches at 6, the sequence to 14 is forced. White 15 is somewhat dubious. With the result to 21, White's position is too thin and his strategy cannot be said to have been a success.

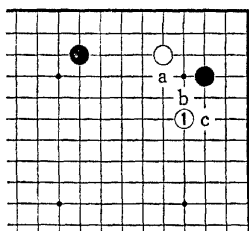
Dia. 42 (supplement). With 15 in the reference figure, White could have played a hane at 1. If Black 2, a fight develops with 3 and 5. This fight is unfavourable for Black—his corner stones do not have eye-shape, the ladder at 'a' does not work and White is lying in wait at ①.

Dia. 43 (good shape for White). Consequently, Black will answer at 2 and the exchange of 3 for 4 follows, but this gives White good shape. White now has two alternatives—to attack the two isolated stones on the right or to pull back at 'a', aiming at the placement move at 'b'. Either way is much better than the reference figure.

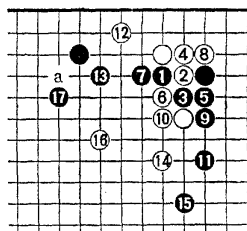
Dia. 44 (a plan). The pressing move at 1 is called the taisha (great slant) joseki and is regarded as one of the most difficult joseki. However, there are not so many variations with the three-space pincer. Black can make a frontal attack with 'a' or he can avoid complications with 'b' or 'c'. Please refer to the section on the taisha in the second volume.

Dia. 45 (basic pattern). The sequence to 17 is joseki. The moves to 16 are the same even without the three-space pincer, and in that case Black makes a one-space jump to 'a' with 17. When playing 9, the ladder relationship is important.

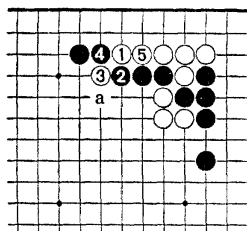
Dia. 46 (the ladder). When the ladder is favourable for White, he can play 12 in *Dia. 45* at 1 here. If Black 2, White plays the violent move at 3. The condition is that Black cannot capture with 'a' after 4 and 5. Black has to be on his guard against this variation which is peculiar to the three-space pincer+taisha.



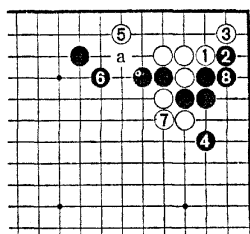
Dia. 44



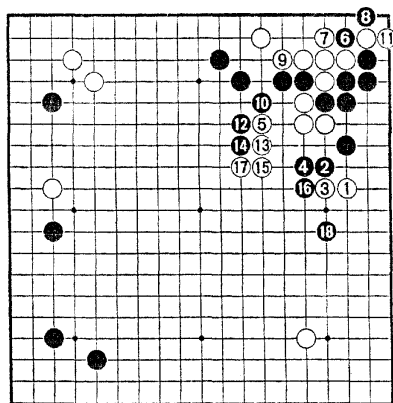
Dia. 45 ♦♦



Dia. 49 (good for White). When White plays 1 (9 in *Dia. 47*), Black can avoid total destruction by retreating at 2. However, when White captures at 3,  becomes a wasted stone, so the result is obviously bad for Black. About his only gain is the hane in sente at 4.

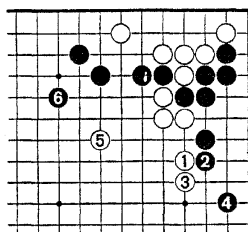


Dia. 50 ◆◆



Ref. Fig. 7

White : Honinbo Jowa ; Black : Akaboshi
Intetsu



Dia. 51

Dia. 50 (countermeasure). Going back a bit, when White plays 1, Black must check out the ladder in *Dia. 46*. If it is unfavourable, he can counter with 2 and 4. In this case, the strong white attack at 'a' does not work, so the sequence ends without incident with 5 to 8.

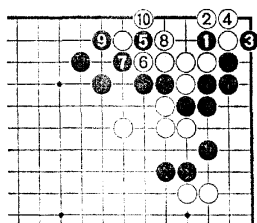
Dia. 51 (a follow-up). White 1 is one continuation. This is a good point for both. Regardless of the three-space pincer, the taisha was a very popular joseki at the end of the Edo Period (1600–1867) and is featured in many famous games, including Shusaku's game with the 'ear-reddening move'.

Ref. Fig. 7. This is the famous game played in 1835 which is nicknamed "Intetsu's blood-vomiting game". Intetsu, a disciple of Jowa's great rival Gen'an Inseki, collapsed at the end of the game with a stomach hemorrhage and died a month later. White can be satisfied with *Dia. 51*, but White 1 is a typically aggressive Jowa move. The cut at 6 is supposed to be a secret move developed by the Inoue Go house. Black 10 makes miai of a capture at 11 and 12. The result to 18 is regarded as favourable for Black. Black 6 is a clever move. (Jowa won by resignation on move 246).

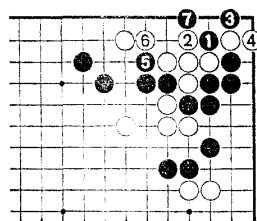
Dia. 52 (the meaning of the cut). Black 1 is nicely timed. If White plays 2 to destroy the possibility of 'ko', Black forces with 3 then cuts across with 5. The sequence to 10 is forced. White may be safe, but this submission is unbearable.

Dia. 53 (a "flower-viewing" ko). If White plays 4 immediately (instead of 9 in *Ref. Fig. 7*), Black sets up a "flower-viewing" ko (i.e. nothing to lose for him) with 5 and 7. White is inviting defeat. It is said that Jowa knew of the cut at 1 and deliberately challenged Intetsu to play it.

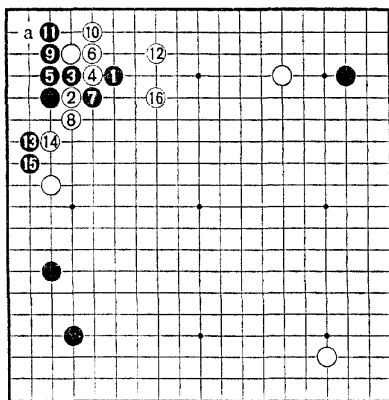
Ref. Fig. 8 In this game I tried out a new idea with 10. The sequence White 11, Black 'a', then White 10, has been played before, but the simple move at 10 is probably a new move. Black 11 and 13 are dubious. Black has to play at one of these points to live in the corner but playing both is strange. White forces with 14 and takes the key point of 16. This can be regarded as an early success for his strategy.



Dia. 52



Dia. 53

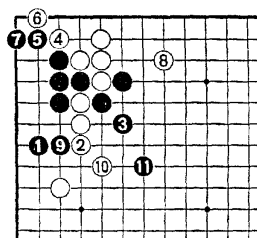


Ref. Fig. 8

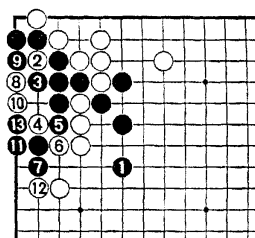
26th Honinbo League (1971)
White : Ishida ; Black : Kato Masao

Dia. 54 (supplement). Black 1 is best. This time White 2, not the diagonal attachment, is correct shape. The sequence to 11 can be hypothesized. This result is equal. If instead of 9—

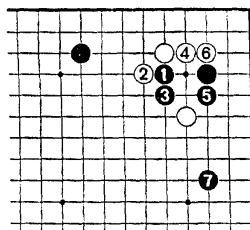
Dia. 55 (squeeze). Black jumps at 1, White cuts with 2 and 4, as in *Dia. 52*. This time Black can resist with 7, but White has a clever move at 8 which enables him to squeeze Black in sente. This result is bad for Black.



Dia. 54 ◆◆



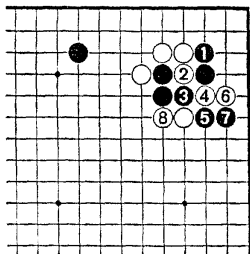
Dia. 55



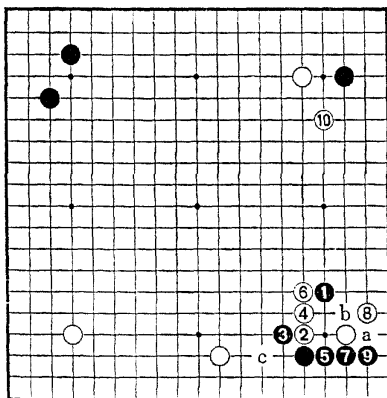
Dia. 56 ◆◆◆

Dia. 56 (joseki). White can avoid difficult variations by answering at 2. The moves to 7 are joseki. White is satisfied with gaining sente. However, there is a ladder White must consider when choosing this pattern.

Dia. 57 (the ladder). If the ladder is favourable, Black can play at 1 which is the key point for both. If White cannot capture at 8, he must not play 2 in *Dia. 56*.



Dia. 57



Ref. Fig. 9 (1974)
12th Pro Best 10, 2nd Round
White : Kajiwara ; Black : Hashimoto Utaro

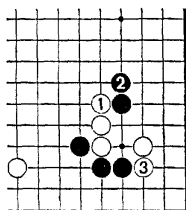
Ref. Fig. 9. Black 1 and 3 are favourite moves of Hashimoto. Since the ladder was favourable, he expected to end in sente as in *Dia. 56*. Kajiwara countered with a new move at 6, then himself took sente with 8, thus getting to play 10. Hashimoto commented: "I was outplayed here. I should have played 9 at 'a', then after White 'b', made the diagonal connection at 'c'." If at a later stage the ladder becomes favourable for White, he can aim at cutting under 3, so the whole sequence is a success for him.

Dia. 58 (supplement). Black cannot answer at 2. After 3, Black cannot push through and cut (as White does in *Dia. 57*), since the ladder no longer exists.

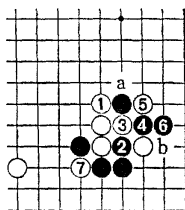
Dia. 59 (variation). The natural fighting response to 1 is probably the push through at 2 and cut at 4. Kajiwara: "If so, White will cut at 5 and then at 7. White must not play 7 at 'a', for this lets Black play 'b'."

Dia. 60 (continuation). If next Black 1, White 2 is a sparkling tesuji. Playing at 6 or 10 instead of 3 only makes things worse on the outside. Black 3 is the only move. It is unreasonable for Black to attempt to capture White with 5 and 7. The contact play at 2 is enormously effective.

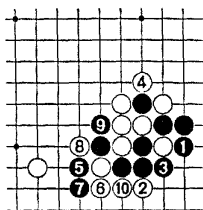
Dia. 61 (good for White). If Black continues after *Dia. 59* by capturing with 1 and 3, White 4 is good enough. Even though Black captures with 5 and 7, White squeezes him with 8 and 10 and his outward influence is superior to Black's profit. One can conclude that 2 and 4 in *Dia. 59* are unreasonable.



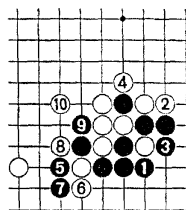
Dia. 58



Dia. 59



Dia. 60

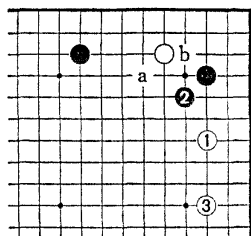


Dia. 61

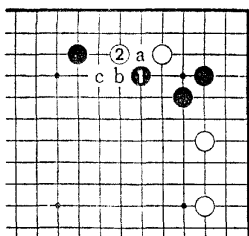
SECTION 6. Returning the Pincer

Dia. 62 (same as the two-space pincer). The premise for playing the counter-pincer at 1 is the same as with the two-space pincer. Most desirable is a white enclosure in the bottom right corner. Black can now play at 'a' or 'b'.

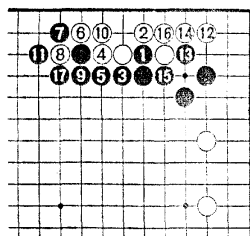
Dia. 63 (White starts moving). When Black presses at 1, White can jump to 2 because the pincer is one space further away. If White runs into the corner, Black blocks at 'a', a move which works well with his pincer. Black can now play at 'a', 'b' or 'c'.



Dia. 62

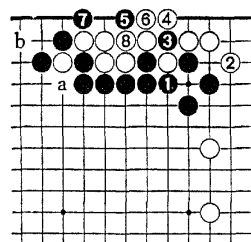


Dia. 63

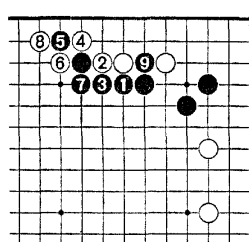


Dia. 64

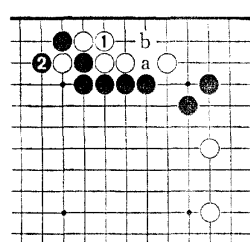
Dia. 64 (joseki). Black 1 and 3 are slightly vulgar in style but Black wants to settle this area. The following sequence is forced. Naturally, the ladder at 11 should be favourable for him. After forcing with 13 and 15, Black takes at 17, ending the joseki.



Dia. 65



Dia. 66



Dia. 67

Dia. 65 (one move difference). White tries 2 when Black gives atari. White hopes to gain more territory, but after 3, Black can play 5 and 7, to which White is forced to submit passively. As a result, Black can economize on the capture at 'a', replying to a white extension at 'a' with a move at 'b'.

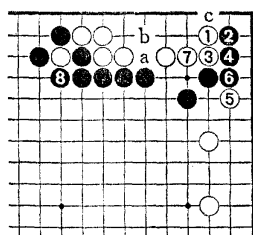
Dia. 66 (joseki). If Black keeps the push through at 1 in *Dia. 64* in reserve and plays 1 to 5 here first, White will capture at 8 instead of connecting. From Black's point of view, therefore, the position on the left must be such that it does not matter if White captures at 8. After Black 9, the position will be left as it is for a while.

Dia. 67 (variation). The aim of connecting at 1 is to get life here but this is theoretically bad for White. The reason is that it is advantageous for Black not to have made the exchange of Black 'a' and White 'b'. Black will wait to see which way White secures life.

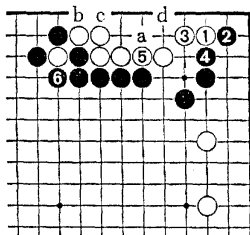
Dia. 68 (life in gote). White 1 and Black 2 are natural. White gets in a forcing move at 5, but he cannot omit 7. If the exchange of Black 'a' and White 'b' had been made, White 7 would be unnecessary. Without White 7, the black hane at 'c' kills White.

Dia. 69 (the same). Even if White switches to 3 here, he still needs the extra move at 5 and the result is inferior to *Dia. 68*. If White omits 5, Black kills White with 'a', White 5, Black 'b', White 'c' and Black 'd'.

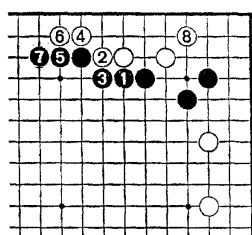
Dia. 70 (not enough for Black). Black 5 may look like a calm answer to 4 but it is insipid. White lives with all his stones connected while Black's outside wall is less than satisfying. This is not enough for Black.



Dia. 68



Dia. 69

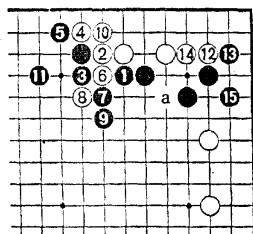


Dia. 70

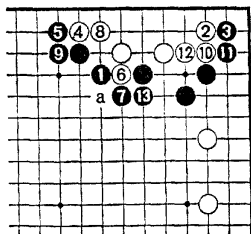
Dia. 71 (an overplay). Black 3 is a vigorous move but it is a bit of an overplay. White secures life neatly with 4 to 14 and because of the contact play available to White at 'a', Black cannot extend into the corner but must defend at 15. White has lived in sente and has some potential left in his cutting stone 8.

Dia. 72 (diagonal pressing move). Black 1, sealing White in, is a strong move, but with careful attention to the order of moves, White can live in sente. Pushing through once at 6 is the key point. Black cannot omit 13 after 12, so White gets sente. However, as the next diagram shows, he cannot aim at the cut at 'a'.

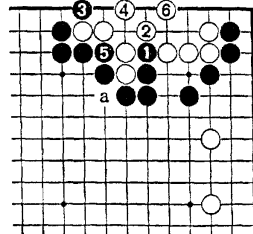
Dia. 73 (tesuji for life). Black can play the combination of 1 and 3. White 4 is the only way to live. If Black 5, the diagonal connection at 6. If Black takes, White retakes one stone. For this reason, White cannot aim at a cut at 'a'.



Dia. 71



Dia. 72 ◆

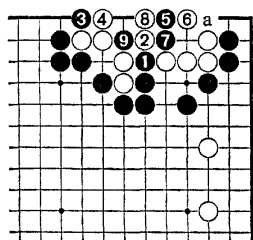


Dia. 73

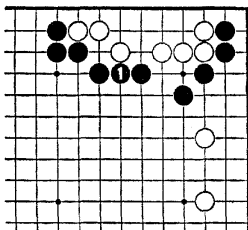
Dia. 74 (White dies). If White plays 4, Black 5 kills him. If 6 to 8, Black throws in at 9. If White 6 at 7, Black 6, White 'a', Black 9 and White dies. White has no choice but to sacrifice as in *Dia. 73*.

Dia. 75 (leaves a ko). If White plays 8 to 12 in *Dia. 72* but omits 6, Black connects at 1. It seems ridiculous for White to add an extra move now, but if he does not, Black has a "flower-viewing ko" (i.e. nothing to lose) through the method shown in *Dia. 73*.

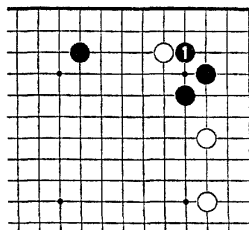
Dia. 76 (diagonal attachment). When the pressing move is not desirable because of the ladder relationship etc., Black can attach at 1. This takes the corner without suffering any loss. This move may be the more common in actual games. White will play elsewhere and wait for the proper time to set his stone in motion.



Dia. 74



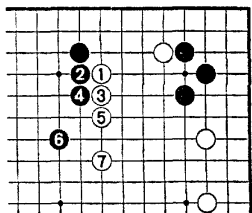
Dia. 75



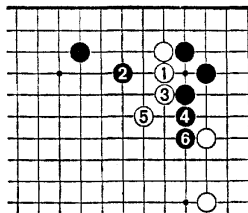
Dia. 76

Dia. 77 (an example). This is one possible follow-up for White. He plays away from the corner since Black is strong there. Black naturally builds thickness at the top, so it is bad for White to move with 1 etc. when this helps Black to build a moyo. With 3, White can also jump to 5.

Dia. 78 (heavy). White 1 is much too heavy. Black 2 is the vital point, inviting White 3, then splitting White with 4 and 6. Damage to White's right side position cannot be avoided. This is not the place for White to set his stone in motion directly.

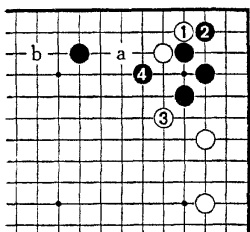


Dia. 77

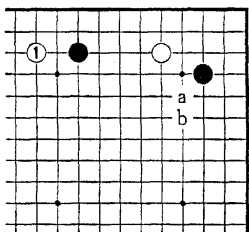


Dia. 78

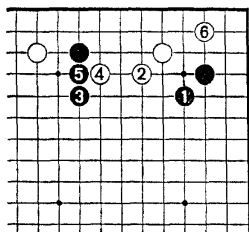
Dia. 79 (sacrifice). The idea of playing 1, then sacrificing, is the same as with the two-space pincer. Depending on the overall position, this way of playing is feasible. Even after Black 4, there is some possibility of playing at 'a'. At the least, White 'b' will be an effective move.



Dia. 79



Dia. 80

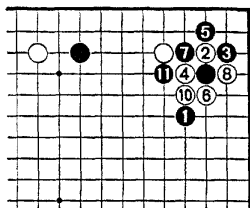


Dia. 81

SECTION 7. The Pincer

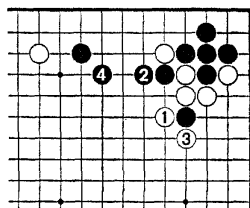
Dia. 80 (fuseki strategy). It is possible for White to play a pincer at 1, without doing anything in the corner. Naturally there will be some good reason, connected with the top left corner, for his hurrying to make this move. If he has a stone on the star-point there, it is more common to play two spaces to the left of 1. Black can now play at 'a' or 'b'.

Dia. 81 (an old pattern). Black 1 is often seen in old games. The pattern to 6 was popular around 1800, when Genjo and Chitoku were active. It has fallen into disuse nowadays, perhaps because it is too slow.

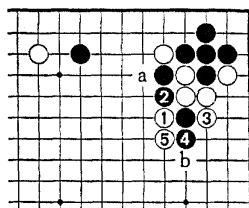


Dia. 82

9 connects



Dia. 83

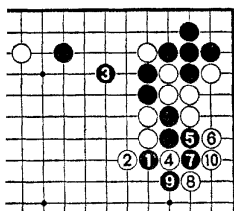


Dia. 84

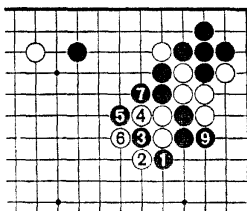
Dia. 82 (knight's move). Nowadays Black 1 to 4, almost always followed by 5, is usually seen. The moves to 10 are forced. The problem is what happens after Black cuts at 11. White can initiate some interesting sequences, involving a ladder.

Dia. 83 (good shape for White). White would like to play hane at 1, if possible. If Black meekly plays 2, White gets ideal shape with 3. Moreover, he gets sente also, as Black must play 4. However, Black will not docilely follow orders but will make a severe counterattack involving a ladder.

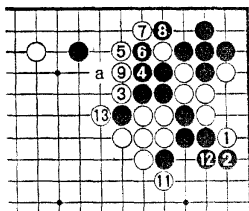
dia. 84 (two ladders). Most likely, Black will cut at 2. White has of course taken is into account and prepared a counter at 3 and 5. He is now threatening two ladders, at 'a' and 'b'. If the one at 'a' is unfavourable, then 1 is unreasonable.



Dia. 85



Dia. 86
(8) at (3)

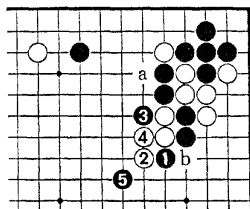


Dia. 87
(10) connects

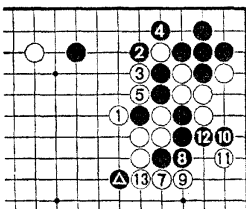
Dia. 85 (failure for Black). How can Black defend against both ladders? Black exchanges 1 for 2, thinking that this protects against the ladder here, then jumps to 3. However, White gets a ladder going anyway with 4, 6 and the clever move at 8.

Dia. 86 (emergency measure). Black plays 1 and White answers in kind. Black 3 to 5 is then an emergency measure for coping with the ladder in an urgent situation. After 6 and 7, Black has managed to defend against one ladder. Then Black plays 9—but this is not the end of the problem.

Dia. 87 (good for White). White increases his liberties with 1, then squeezes with 3 and 5. If 6 at 9, White gets the ladder again with 'a', so the moves to 10 are forced. White forces with 11, then captures at 13. White's thickness seems to give him an edge in this result. Actually, however, Black has a secret plan.



Dia. 88



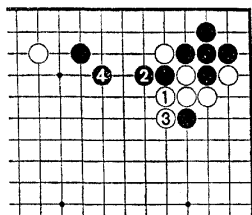
Dia. 89
(6) connects

Dia. 88 (a devilish move). Black 1 and White 2 are unavoidable. After giving atari at 3, Black has a marvelous move at 5. This move defends against both the ladder at 'a' and the ladder at 'b' shown in *Dia. 85*.

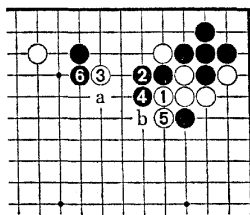
Dia. 89 (slightly favourable for Black). White does not, of course, collapse because of Black's marvelous move. He can give atari at 1 and squeeze with 3 and 5, then switch to 7, making some gains here before connecting at 13. Compared to *Dia. 87*, Black has gained by crossing under at the top, so although (A) is "dead", the result is slightly favourable for him.

Dia. 90 (uneventful). The preceding diagram shows the best result when White plays hane, relying on the favourable ladder, and Black fearlessly answers by cutting. If White dislikes this result or if the ladder is unfavourable, he has no choice but to make the commonplace move at 1. The sequence to 4 is a peaceful one.

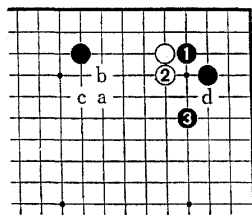
Dia. 91 (Go style). One feels tempted to make the annoying move at 3. White does not intend to follow it up. Rather, he wants to induce Black 4, letting him play 5. After 6, White can persist with 'a' or simply exchange White 'b' for Black 'a'. This is a question of individual style.



Dia. 90 ◆



Dia. 91 ◆



Dia. 92

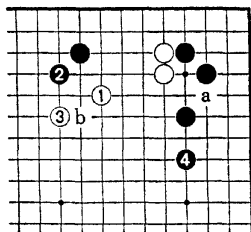
SECTION 8. Playing Elsewhere

Dia. 92 (fixed pattern). Black 1 to 3 is the fixed pattern for attacking when White plays elsewhere. The pincer is too distant for Black to play 1 at 2. Next, White will play at 'a', 'b' or 'c' and aim at cutting across at 'd'. The essentials of attack and defence here are much the same as with the two-space pincer.

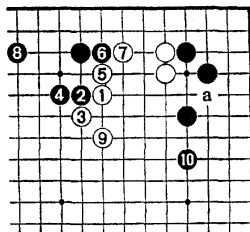
Dia. 93 (large knight move). White 1 is a light move and aims at pressing at 2. Black 2 in reply is a solid move. If White caps at 3, Black plays 4 to defend against White 'a'. This move also aims at cutting across White at 'b'. White will probably continue by attacking the two black stones from the top left.

Dia. 94 (joseki). Black 2 and 4 are also possible. The question is whether Black can play at the top at 6 and 8. If both sides defend at 9 and 10, things are peaceful. This is joseki. However, it is possible for White to challenge Black at 'a' instead of 9. White 'a' starts some tough fighting.

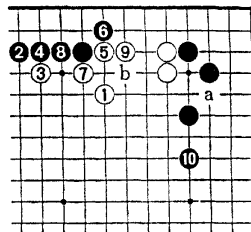
Dia. 95 (joseki). If Black extends to 2, White 'a' is not a direct threat. Instead, White goes through with 3 to 9. In this pattern, Black must be prepared to deal with White 'a'. Instead of 8, Black can give a violent atari at 9. White will not give atari at 8 but will settle himself by playing ko at 'b'.



Dia. 93



Dia. 94 ♦♦

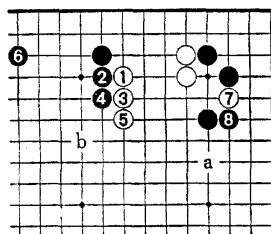


Dia. 95 ♦♦

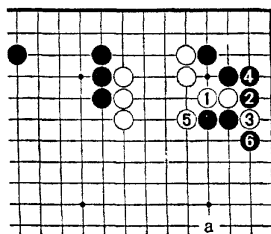
Dia. 96 (shoulder-hit). If White wants to aim at the contact play, the bluntest way of doing so is to play at 1. Black cannot give way here, so he answers at 2 and 4. When White extends to 5, Black does not jump to 'a' but plays at 6 or 'b'. He then answers White 7 at 8.

Dia. 97 (dead end). Black is content to submit with 2 to 6. White may get nice shape with the hane at 5, but this thickness runs into a dead end with his own pillar of three stones. He has not recovered the investment made in *Dia. 96*. Playing Black 4 at 6, sacrificing the two corner stones, then extending to around 'a', is also an interesting way to play.

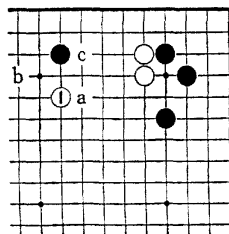
Dia. 98 (the capping play). White 1 is a large extension which accepts the possibility of a black counterattack. The variations of this pattern were completely researched about a century ago. Black can counterattack immediately at 'a' or play at 'b'. The idea of the latter move is to wait for White 'c', then to counterattack.



Dia. 96



Dia. 97

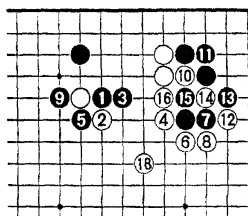


Dia. 98

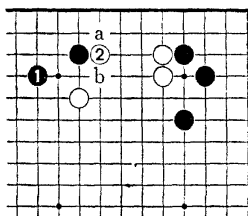
Dia. 99 (joseki). Black 1 is the direct method. White hanes at 2, then leans on Black at 4, but Black cuts at 5 regardless. After White presses down at 6 and 8, Black plays 9, aiming for simplicity. White squeezes and the result to 18 is joseki.

Dia. 100 (interception). Black 1 follows the proverb (answer a capping play with the knight's move). When White tries to settle his stones with 2, Black counter-attacks. Black 'a' is too mild.—Black must start a fight by playing hane out at 'b'. This leads to complications.

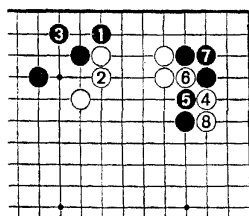
Dia. 101 (no profit). If Black 1, White 2. Black 3 is then the proper move (honte), but White cuts across at 4 and with 6 and 8 a fight starts which is unlikely to be profitable for Black. The compromise of Black 5 at 8 or Black 7 at 8 is unbearable in this pattern.



Dia. 99 ◆
⑰ connects



Dia. 100

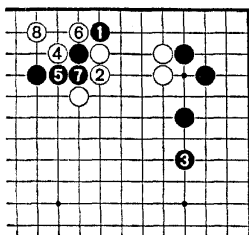


Dia. 101

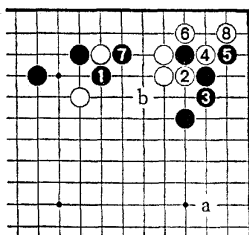
Dia. 102 (good for White). In that case, Black must defend at 3, but then 4 is just right for White, enabling him to pick up a black stone. This is painful for Black. The conclusion is, then, that the hane at 1 is bad.

Dia. 103 (joseki). Black 1 is the only move. White instantly plays in at 2—this is correct order. At this stage Black draws back at 3, so White captures a stone. The result to 8 is equal. Next, Black can extend to 'a' or seal White in with 'b'.

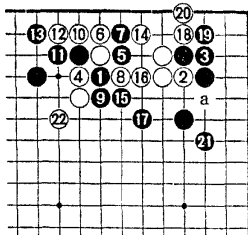
Dia. 104 (variation). If Black 3, White cuts at 4. The ensuing sequence is long but it is a one-way street. When Black seals him in with 17, White lives with 18 and 20. Black 21, to prevent White 'a', cannot be omitted. Thanks to the exchange of 2 for 3. White gets sente and can play 22.



Dia. 102



Dia. 103 ♦♦

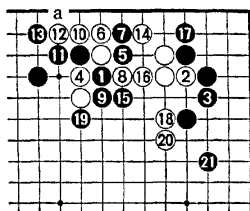


Dia. 104

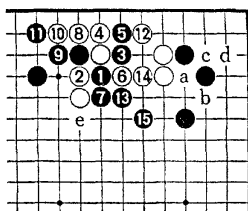
Dia. 105 (good for Black). If White tries to play the same variation even when Black has played 3, the sequence to 16 is the same, but then Black descends at 17. Even though White moves out with 18 and 20, Black can stop him from getting two eyes by making the sente move at 'a', so the whole white group is cumbersome. After Black 19, the two white stones are just about useless.

Dia. 106 (good for Black). Cutting at 2 immediately, omitting White 'a', is wrong. After the same sequence to Black 15, White is not alive. If White now plays 'a', Black 'b', White 'c', Black 'd', White captures, Black 'e' and Black controls the centre.

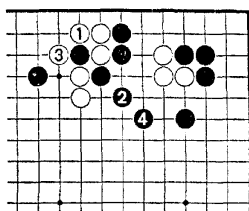
Dia. 107 (a mistake in order). White must make the cut at 8 in *Dias. 104 and 105* (6 in *Dia. 106*). Giving atari at 1 first is the wrong order. Black will switch to 2 and capture three stones. This exchange is obviously bad for White.



Dia. 105

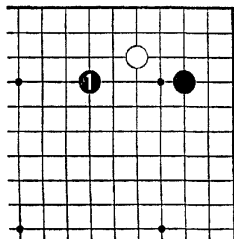


Dia. 106



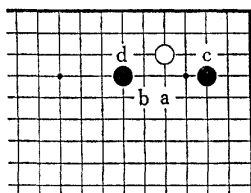
Dia. 107

CHAPTER VII THE ONE-SPACE HIGH PINCER

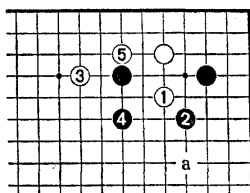


Black 1 is a tighter move than the low one-space pincer and exemplifies the severity of modern Go. This move does not allow White to play elsewhere.

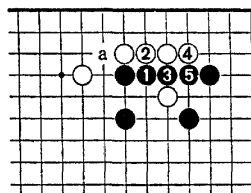
Dia. 1 (responses). White's responses range from 'a' to 'd'—'a' and 'b' are common, 'c' and 'd' are not often seen. The main differences from other pincers are that White cannot make a pressing move to the right of 'a' and that it is definitely disadvantageous to play elsewhere.



Dia. 1



Dia. 2 ♦♦

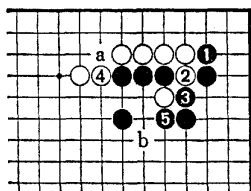


Dia. 3 ♦♦

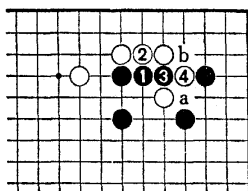
SECTION 1. The One-Space Jump

Dia. 2 (joseki). If White 1, Black 2. Next, White can play at 'a' but the pincer at 3 is usual. If Black 4, White crosses under at 5. White is not trying to hang on to 1.

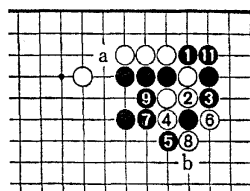
Dia. 3 (the new pattern). The position is most often left as it is in *Dia. 2*, but it is Black's privilege to play 1 to 5 when he feels like it. Black's shape becomes extremely strong and gives him overwhelming influence. White is also apprehensive about the black hane at 'a'. The connection at 5 is a new move.



Dia. 4 ♦



Dia. 5

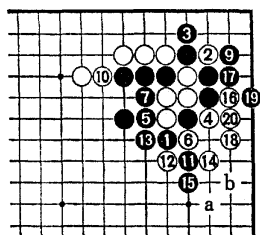


Dia. 6
⑩ connects

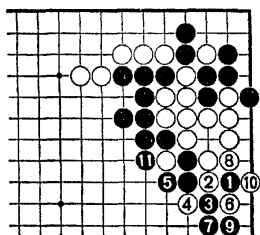
Dia. 4 (the old pattern) Until recently Black blocked at 1 in the corner. This takes more area, but White can play 2 and 4 in sente and Black loses the possibility of playing hane at 'a'. A white peep at 'b' may also be effective. Since the value of Black's strength is so much reduced, Black 1 was replaced with 5 in *Dia. 3*.

Dia. 5 (unreasonable resistance). Since the wedge at 2 in *Dia. 4* proved so effective, White experiments with the move at 4. If Black 'a', White 'b' and the position reverts to *Dia. 4*. But this will not happen—White 4 is unreasonable.

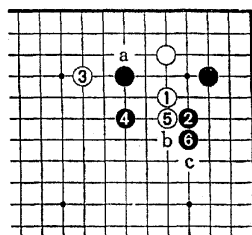
Dia. 6 (failure). Black can cut at the root at 1. Black 5 is tesuji. If 6, Black squeezes, then connects at 11. With 'a' and 'b' miai for Black, White has almost collapsed.



Dia. 7
⑧ connects



Dia. 8



Dia. 9

Dia. 7 (variation). White can change the order to 2 and 4. Black still squeezes, then captures at 9. White defends at 10. If 11, White resists with 12 to 16, then manages to make eyes here. If Black 'a', White 'b'. But—

Dia. 8 (sealed in). Black can attack at 1. White has no choice but to play 2 to 10. White lives but he is completely sealed in, while Black gets great strength after 11. In other words, White 4 in *Dia. 5* is unreasonable.

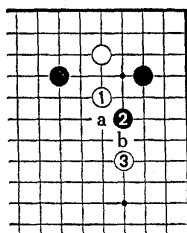
Dia. 9 (taboo). White tries to stop Black from connecting by pushing at 5, but this move goes against the laws of Go. It can be regarded as taboo. White has himself lost the connection under at 'a' and is at a loss for a move. Pushing at 'b', to which Black answers at 'c', only increases his loss.

Dia. 10 (checking extension). The checking extension (tsume) at 3 is an oblique approach to settling the top. This move is seen with the low one-space pincer, but it does not work so well here. Black can answer at 'b', as well as at 'a', and this is the difference to the low pincer.

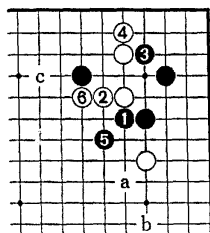
Dia. 11 (the push). If Black pushes up at 1, he seems to be helping White to split his stones but this cannot be helped. Black makes good shape with 5, after first forcing with 3, and White plays 6. Next, Black can play at 'a' or 'b' on the right or at 'c' at the top, depending on the overall position. Black 'c' leads to immediate fighting.

Dia. 12 (the thrust). The thrusting move at 1 is interesting and at one time was very popular. The exchange for 2 is a loss, but Black can press at 3. White 4 is the way to settle oneself here. If Black 'a', White 'b', but this is not enough for Black, as White is then secure.

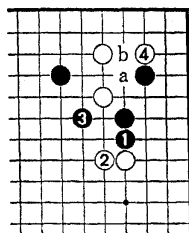
Dia. 13 (equal). Black 1 is the only move. Playing out at White 2 is the correct order and Black cannot block here. He makes a bamboo joint, letting White out, then captures at 5. This seems a strange order of moves but it is inevitable. The result is equal.



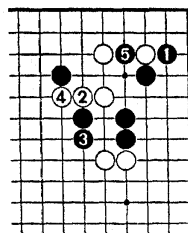
Dia. 10



Dia. 11 ♦♦



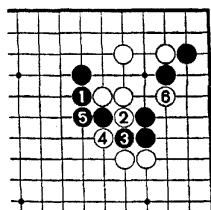
Dia. 12



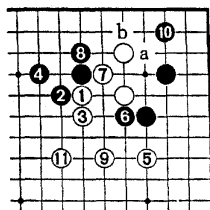
Dia. 13 ♦

Dia. 14 (trapped). Blocking at 1 is unreasonable. White traps Black with 2 to 6. White's contact play in the corner plays a helpful part, preventing Black from saving his three stones. In view of this, Black must play at 3 in *Dia. 13*.

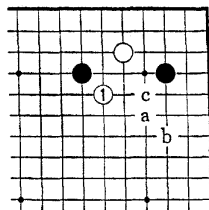
Dia. 15 (one pattern). White 1 to 3 is also possible. If 4, White induces 6 with 5, then goes back to 7. The moves to 11 form one set pattern. Black 4 at 'a', followed by White 'b', Black 5 and a white cut above 2, is also possible. One cannot say which is the definitive variation.



Dia. 14



Dia. 15



Dia. 16

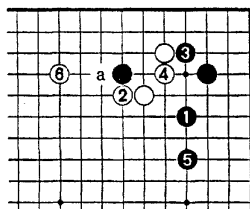
SECTION. 2 The Knight's Move

Dia. 16 (fluid). The aim of White 1 is to play fluidly, without fixing the shape. However, sharp and sudden developments are also possible. Black most commonly plays at 'a', next most popular is 'b', while on rare occasions 'c' is seen.

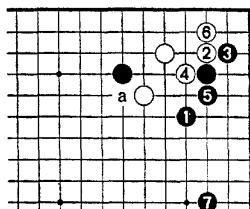
Dia. 17 (equal). In this variation Black takes profit on the right. The result to 6 is equal. A hane at 'a' instead of 6 makes White over-concentrated; likewise a move one space to the right of 6. Staking out a large-scale position with 6 is natural.

Dia. 18 (joseki). White may find it a trifle painful to let Black take all the corner profit with 3 in *Dia. 17*. If so, he can play first in the corner with 2 to 6. With 7, both sides are settled and this is joseki. White 6 at 'a' is also possible.

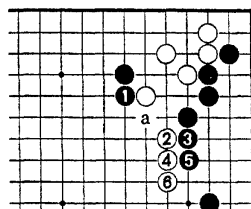
Dia. 19 (concerning the push). Once White plays down in the corner (6 in *Dia. 18*), he no longer feels like pushing at 1. However, this is quite a good point for Black. Although he has no worries about his base, it is painful for White to let Black block at 'a'. White 2 is the correct way to play out here.



Dia. 17

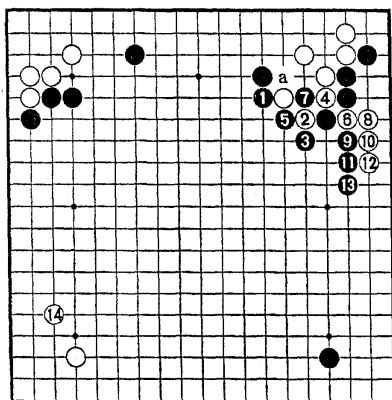


Dia. 18

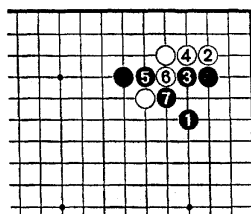


Dia. 19

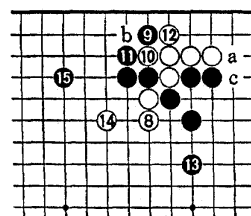
Ref. Fig. 10. Black omitted an extension on the right and probed White's response by pushing at 1. If White now follows *Dia. 19*, he lets Black gain efficiency by economizing on the extension. White 2 and 4 were painstaking moves. With 5 and 6 a striking exchange took place. If White plays 2 at 5, Black 'a' is painful for him. Apparently Black could also have connected (between 3 and 9) with 7, followed by White 8, Black 9.



Ref. Fig. 10
13th Honinbo League (1958)
White : Kitani Minoru ; Black : Fujisawa
Shuko



Dia. 20

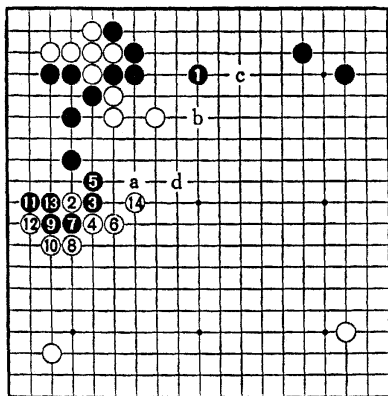


Dia. 21 ◆◆

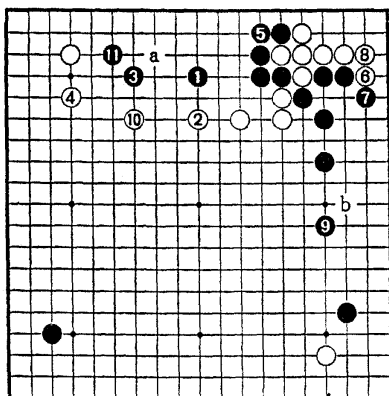
Dia. 20 (the cut). The cut with 3 to 7 smacks of brute force. This is the strongest way to play. It appeared often in the Sakata—Fujisawa Shuko encounters in the Meijin tournament, so it is nicknamed the “Meijin Title Joseki”. To continue—

Dia. 21 (joseki). The sequence to 15 is joseki. If Black plays hane at ‘a’, then connects, White captures at ‘b’. If Black ‘b’, White plays hane at ‘c’, then connects. These two points are miai. The three floating white stones in the centre are actually very resilient and have no trouble looking after themselves.

Ref. Fig. 11 Black presumably chose the variation ending in 1 because he judged that the relationship with his upper right corner enclosure was a good one. White 2 was a preliminary to settling the three centre stones. Black 3 and 5 were natural, but the cut at 7 was unexpected. I had expected a jump to ‘a’, after which I planned to play White ‘b’, Black ‘c’, White ‘d’. Black’s capture of one stone is big, but White’s result, playing around the outside, does not seem to be bad.

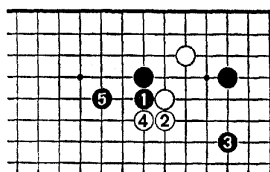


Ref. Fig. 11
9th Pro Best 10 Playoff, 1st game (1971)
White : Ishida ; Black : Iwata

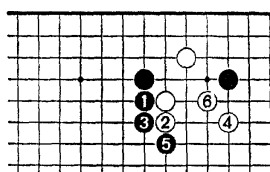


Ref. Fig. 12
12th Meijin League (1973)
White : Hoshino ; Black : Ishida

Ref. Fig. 12 Capping Black 1 immediately with 2 is just a little monotonous. White's intention is to provoke 3, letting him enclose the corner at 4, but this way of playing is questionable. The moves 5 to 9 make the fuseki a very simple one for Black. I would prefer to play 2 at 'a' or, once having played 2, to play 4 at 'b'. Having played on both sides, at 3 and 9, the position is easy for Black.



Dia. 22



Dia. 23

Dia. 22 (playing on both sides). Black 1, pushing up immediately, is not often seen. White 2 brings pressure to bear on the corner, so Black must extend to 3. White 4 and Black 5 are then likely. Black has played on both sides, but his position is somehow thin.

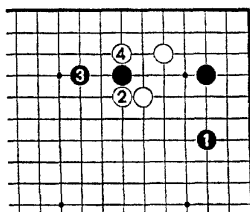
Dia. 23 (disadvantageous for Black). Pushing once more at 3, expecting White to extend again, is presuming too much. White switches to 4; if Black 5, White 6 and the black stone is just about captured. This is bad for Black. Playing White 4 at 5, letting Black make a two-space extension, is too docile.

Dia. 24 (one pattern). If Black simply extends to 1, 2 to 4 is one possible pattern here. White has to decide on his strategy when playing 2. Since Black 1 is too low to be of much help in attacking, there is no necessity for White to make the tight move at 2.

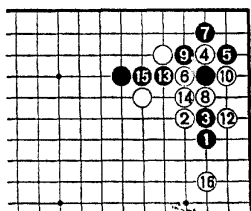
Dia. 25 (joseki). The sequence 2 to 6 can always be used against the two-space extension. Black naturally will want to play 7 here. Considering just this area, the result to 16 is slightly favourable for Black. Playing 7 at 8, followed by White 7, is peaceful.

Ref. Fig. 13

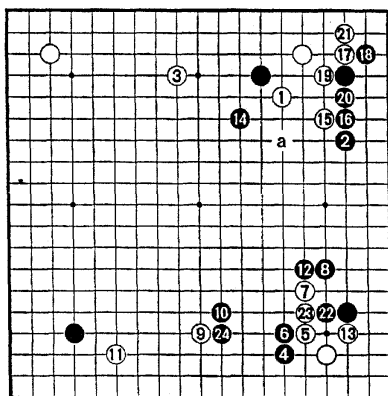
White played 3 with a view to the balance with his 3-3 stone in the top left. Black switched to the bottom right corner, then came back to 14. White's sequence 15-21, settling his group, is appropriate in this position. Since Black has already invested stones at 8 and 12 at the bottom, he cannot play 20 at 21. Black 14 aims at later sealing White in at 'a'.



Dia. 24



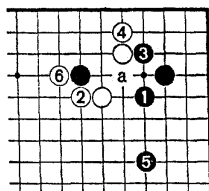
Dia. 25
⑪ at ④



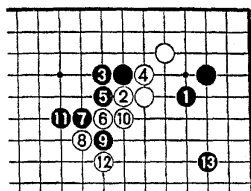
Ref. Fig. 13
9th Pro Best Ten Playoff, 4th Game
White : Iwata ; Black : Ishida

Dia. 26 (a fixed pattern). Black 1 prevents White from settling himself by attaching in the corner. This time White answers 3 not at 'a' but at 4. White 6 concludes the sequence—this move is the proper one since White has gone all out at 4.

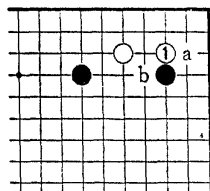
Dia. 27 (variation). In order to make the most of 1 (this move aims at a push through at 4 and cut), Black can pull back at 3. White must play 4. Then he meets Black 5 with a two-step hane at 6 and 8. The sequence to 13 shows the unyielding severity of modern Go.



Dia. 26 ◆



Dia. 27 ◆◆

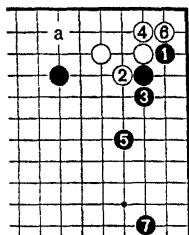


Dia. 28

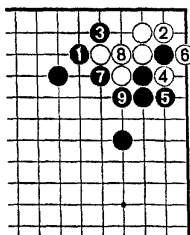
SECTION 3. The Three-Three Contact Play

Dia. 28 (the overall position). The aim of White 1, as always, is to settle himself quickly. While this is easily accomplished, White must look carefully at the whole board. Black can play 'a' or 'b', the latter being quite effective with the one-space high pincer.

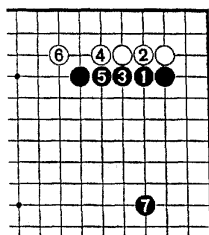
Dia. 29 (joseki). The moves to 7 are joseki. With the one-space high pincer, Black cannot play 3 at 4. This should not need explanation. White can play elsewhere with 6—if Black 6, White 'a'. Also—



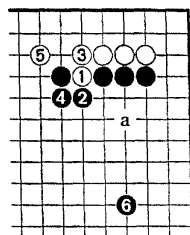
Dia. 29 ◆◆



Dia. 30



Dia. 31



Dia. 32 ◆

Dia. 30 (forcing move). Playing from the outside at 1 is a strong move. It is useless to move out aimlessly, so White plays 2. Black 3 forces White 4 and 6. Black has got away with a good forcing sequence, exchanging the inside for the outside. Black need not play 7 and 9 immediately.

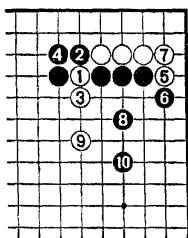
Dia. 31 (better for Black). Plastering White on the outside with 1 to 5 is an interesting way to play with this pincer. The result to 7 is more or less regarded as joseki, but there are no defects in Black's thickness, so he has no complaints.

Dia. 32 (saving face). Letting Black get the steel wall in *Dia. 31* is regrettable. If possible, White would like to play in at 1. If Black answers quietly at 2, White saves face with this result. He may later be able to play at 'a', aiming at the cutting point.

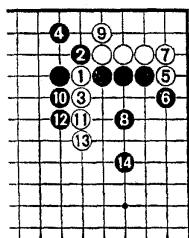
Dia. 33 (counterattack). The result in *Dia. 32* is not less than 50-50 for Black, but he may feel like countering aggressively at 2. After 4, White gets life in the corner with 5 and 7 and Black defends at 8. Black should have reasonable prospects in this fight.

Dia. 34 (good for Black). Black 4, trying to get some leverage on the corner, is also good. In this case, White must add a move at 9. With 10 to 14, White is in trouble. If White omits 9 and Black plays there, White is dead.

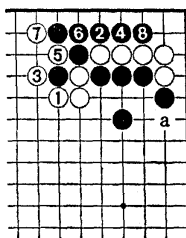
Dia. 35 (sacrifice). Since the fight in *Dia. 34* is too one-sided in Black's favour, White experiments with 1, sacrificing the corner. In return, White gets a ponnuki at 5 and sente, so this approach is feasible, depending on the state of the top left corner. White can also aim at attaching at 'a'.



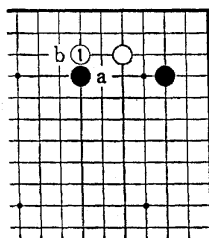
Dia. 33



Dia. 34



Dia. 35



Dia. 36

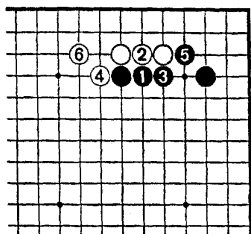
SECTION 4. Attaching Underneath

Dia. 36 (a difficult move). White 1 follows the proverb by attaching to settle himself, but this will lead to some difficult variations. Black can answer at 'a' or 'b'. The latter involves a ladder.

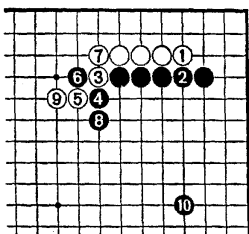
Dia. 37 (good for Black). White 4 is the difficult move. If he plays the hane here, the sequence to 6 gives a surprising symmetrical shape. This result is better for Black, since he has the corner profit and a strong shape.

Dia. 38 (imposing). If after 3 in *Dia. 37*, White plays 1 here, Black connects solidly at 2. White tries to build influence with 3 and 5, but the scale of his position is far inferior to Black's. White's position is just a little flat, while Black's is truly imposing.

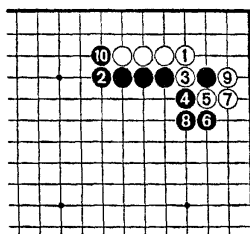
Dia. 39 (not to Black's liking). Black does not have to try to do anything special—Black 2 here is a waste of effort. The white capture of one stone with 3 to 9 is very big. Black 10 is a thick move but is gote. *Dia. 38* is better for Black.



Dia. 37



Dia. 38

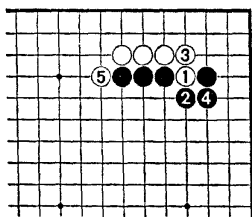


Dia. 39

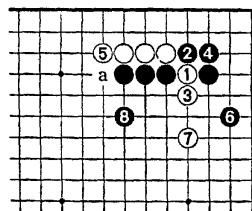
Dia. 40 (the head of three stones). If the hane on the outside is bad and the extension into the corner inadequate, the only move left for White is the hane at 1. Black 2 is cowardly. White connects at 3, then takes the vital point of 5. This is uninteresting for Black.

Dia. 41 (a fight). Black must not flinch from the fight. From 5 on there is no settled pattern—reading ability will decide the outcome. If one hypothesizes the sequence to 8, Black has no reason to fear this fight. White 5 at ‘a’ is a fiercer move.

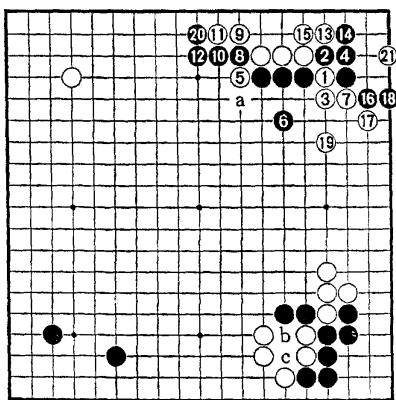
Ref. Fig. 14. White 5 and 7 are the strongest moves. A fierce clash commences when Black counterattacks at 8. If White had played 15 at 20, then connected at 15, he would have been alive. Black would then have lived in gote in the corner, with White probably extending to ‘a’. Black 20 stops White from getting two eyes, while White 21 makes the corner ko. In the end an exchange took place, with Black discarding the corner and capturing two stones with ‘b’ and ‘c’.



Dia. 40



Dia. 41 ♦

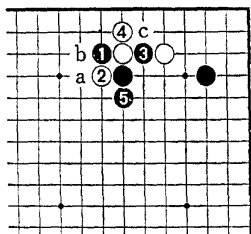


Ref. Fig. 14
2nd Strongest Player League (1958)
White : Sakata ; Black : Go Seigen

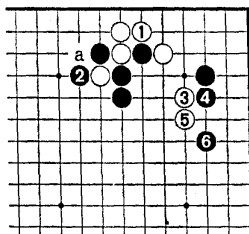
Dia. 42 (the ladder). Blocking at Black 1 involves a ladder. 3 to 5 is a standard sequence, setting up a ladder at 'a', White cannot play at 'b', for Black then plays at 'c'. Giving away the white stone in the corner is too big a loss.

Dia. 43 (good for Black). Crossing underneath at 1 is not good, for Black captures with 2. White can move out with 3 and 5, but this helps Black to get a good position on the side, as well as at the top. White is just playing on dame points. If White 1 and 'a' are both bad—

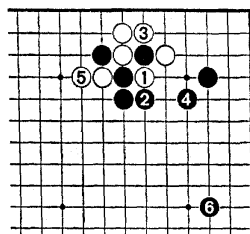
Dia. 44 (joseki). The only move left is White 1. This is correct. Black seals White in with 2 and 4, then White extends at 5. Black begins by aiming at a ladder but changes his mind halfway through and sets up a moyo on the right. Flexibility is a prerequisite for playing Go.



Dia. 42



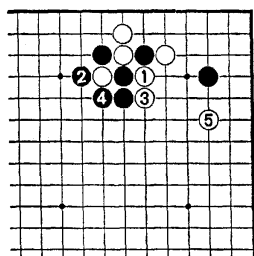
Dia. 43



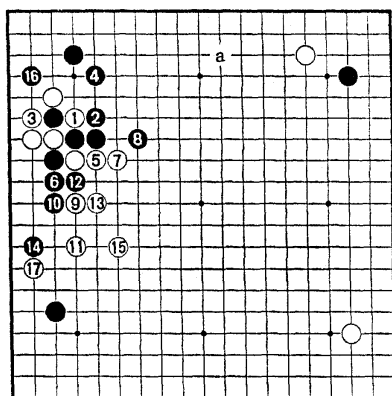
Dia. 44 ♦♦

Dia. 45 (good for White). Sticking to one's original plan with Black 2 shows a lack of flexibility. This exposes the corner stone to danger after White 3 and 5. Floundering around to get life will just help White to build greater strength than Black has with his ponnuki.

Ref. Fig. 15 White 5 is a special plan. If he played the usual move at 12, Black would play at 'a', an ideal combination of extension and pincer. Black's resistance at 6 is natural. If he plays hane at 7, White captures at 6 and a cutting point is left in Black's shape (above 7). This diminishes the effectiveness of a black move at 'a'. In the ensuing sequence, Black tries to capture the white group with 16, while White splits Black with 17. The fighting is spilling over onto the whole board.



Dia. 45

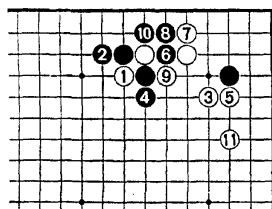


Ref. Fig. 15

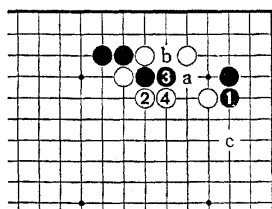
2nd Pro Best Ten Playoff, 2nd Game (1964)
White : Fujisawa Shuko ; Black : Takagawa

Dia. 46 (sideway extension). Black 2 is quite a courageous move, for when White plays 3, Black must forget about the corner. Instead Black extends to 4 and the sequence to 11 can be expected. Black has considerable thickness, but White's profit seems to be superior.

Dia. 47 (unreasonable for Black). Answering at 1 is unreasonable. White can make effective use of his pressing move (3 in *Dia. 46*) with 2 and 4. Whether Black plays 'a' or 'b', White can squeeze him in sente, then play at 'c'. Black was too greedy in trying to play on both sides.



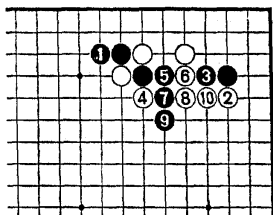
Dia. 46



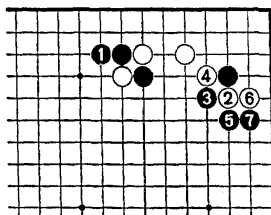
Dia. 47

Dia. 48 (an old pattern). White 2 in answer to 1 is an old pattern. This is a stylish move — White invites Black 3, then plays 4 to 10, controlling the corner. The consensus used to be that this was good for White, but things are not so simple.

Dia. 49 (unclear). A strong reply for Black at 3 was discovered. White must cut at 4, but then Black can play the strange and complicated variation of 5 and 7. Now it is not clear that White's position is better. Rather, there is a fear that things will develop to his disadvantage. White is better off forgetting about the pretentious move at 2 and sticking to the pressing move.



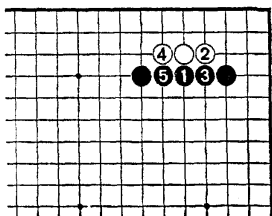
Dia. 48



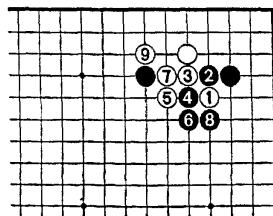
Dia. 49

Dia. 50 (White plays elsewhere). Ignoring the pincer is definitely bad. Black's gain from playing 1 will be greater than White's from playing elsewhere. Living is no problem, but Black's thickness gives him a great advantage.

Dia. 51 (impossible). Only with the one-point high pincer is White 1 impossible. It is enough for Black to capture with 2 to 8. White has to make an awkward connection at 7, then a painful hane at 9. Compare this result with the one-space low pincer (*Dia. 2, Chapter 4, p. 23*).

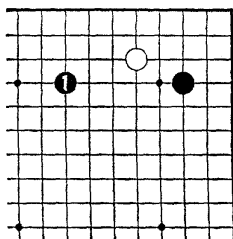


Dia. 50



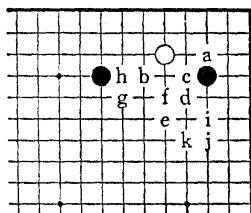
Dia. 51

CHAPTER VIII THE TWO-SPACE HIGH PINCER

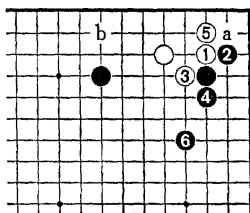


The two-space high pincer is the one most often actually played, by amateurs and professionals alike. This move has determined the structure of modern Go. Its main feature is that it has few weaknesses.

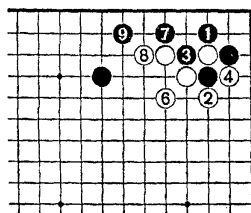
Dia. 1 (a great variety of responses). There are many ways of answering this pincer. Because it is so often used, the variations have been explored thoroughly. White has twelve answers—from 'a' to 'k' plus playing elsewhere. Moreover, new moves are continually being discovered.



Dia. 1



Dia. 2



Dia. 3 ♦
5 connects

SECTION 1. The Three-Three Contact Play

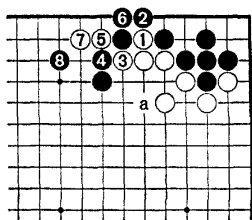
Dia. 2 (the early pattern). In order to look at the course of the development of this joseki, it is helpful to begin with the 3-3 contact play. 2 to 4 was the first pattern. If White plays 5, he can ignore 6, since 'a' and 'b' are miai.

Dia. 3 (joseki). The preceding pattern met with criticism, following which Black invariably switched to 1. When White plays 6, Black crosses under immediately with 7 and 9. This connection works better here than with any other pincer. With quite a bit of corner territory, this is a stylish result for Black.

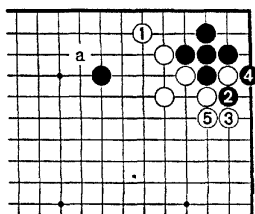
Dia. 4 (a distant aim). It is true that White can play the sequence from 1 to 5, but this is not an immediate problem for Black, since he can press at 8. This is at best a distant aim for White. Moreover, he is filling in his own liberties and inviting Black 'a'.

Dia. 5 (reinforcement). If Black neglects to cross under, then White can intercept at 1, forcing 2 and 4. This works better for White than with any other pincer. He gets a strong shape with 5 and is left with a move at 'a'. There is no reason for Black to hesitate to cross under.

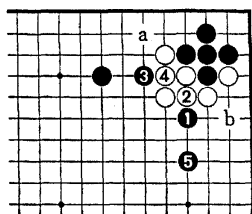
Dia. 6 (overplay). An alternative to crossing under is the attack with 1 and 3. Black aims to make White heavy, then attack on a large scale with 5, but one cannot deny that this is a bit of an overplay. With forcing moves at 'a' and 'b', White has no trouble in settling himself. Instead of 4—



Dia. 4



Dia. 5



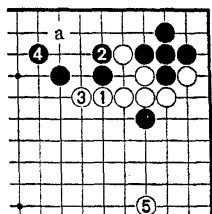
Dia. 6

Dia. 7 (a variation). White can also push out at 1. This lets Black secure a connection with 2, but 3 is sente. White 5 then gives him control of the right side. White can probably hope for more from his moyo than Black has secured at the top. After Black 4, Black is left with a weak point at 'a' where White may play in.

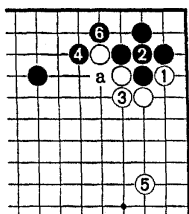
Dia. 8 (one pattern). If White dislikes letting Black cross under as in *Dia. 3*, he can connect at 3. Needless to say, the ladder if Black cuts at 'a' must be favourable for him. This time Black 4 is the move. The result with 5 and 6 is equal.

Dia. 9 (White extends). White 5, instead of returning the atari, is a calm move. This is an application of a low two-space pincer variation. However, this also requires the ladder to be favourable. White 9 is good shape—if at 'a', then Black 9 is bad for White.

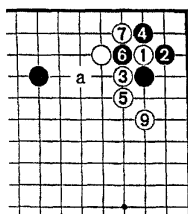
Dia. 10 (equal). Next, Black 1 is tesuji. The sequence to 6 results. When White objects to *Dia. 3*, he can follow *Dia. 8* or this diagram, provided the ladder is favourable. In conclusion, Black has nothing to lose by giving atari in the corner.



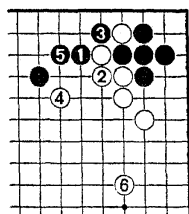
Dia. 7



Dia. 8 ◆



Dia. 9
⑧ at ①



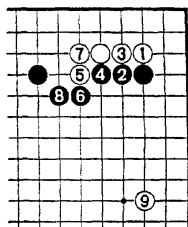
Dia. 10 ◆

Dia. 11 (not enough for Black). Black 2 and 4 are not good with this pincer. White 5 and 7 create a cutting point. Black achieves his aim of sealing White in with 8, but in gote, so White gets to the point of 9 first. White 7 is a sound move . . .

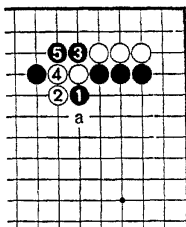
Dia. 12 (care needed). White 2 is possible. If Black 4, White 3 and Black 'a'. White has created some potential to aim at later. When the ladder is favourable, however, Black will cut at 3, so care is needed. After 5—

Dia. 13 (the ladder). White would like to cut at 1, but 2 and 4 make miai of the ladders at 'a' and 'b'. White collapses.

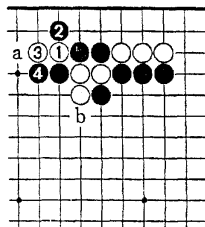
Dia. 14 (White in trouble). If White cannot cut, the atari at 1 is the only move left, but Black 2 and 4 give White a hard time. White 5 and 7 are sente, but if White now lives with 'a', Black extends to 'b', which is hopeless for White.



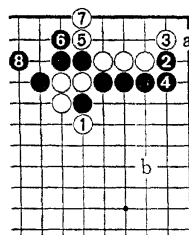
Dia. 11



Dia. 12

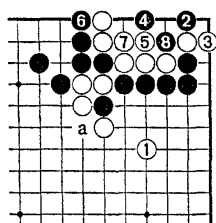


Dia. 13

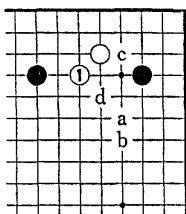


Dia. 14

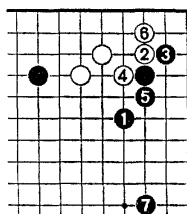
Dia. 15 (White loses). White cannot play 1, for the corner will fall. Black sets up a ko and although it is White's turn to capture it, Black has a ko threat at 'a'. If Black 2 at 3, White lives with 2.



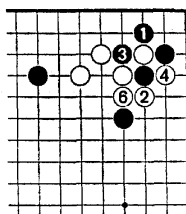
Dia. 15



Dia. 16



Dia. 17



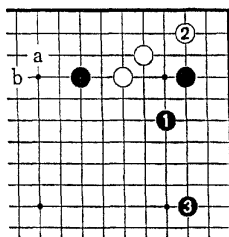
Dia. 18
⑤ connects

SECTION 2. The Diagonal Move

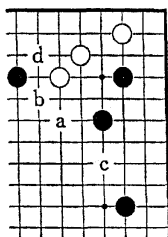
Dia. 16 (steady). White 1 is incomparably steady. White wants to settle himself quickly. Black 'a' is usual, but 'b' is also seen; 'c' is territory-oriented, while 'd' is a variation.

Dia. 17 (joseki). The sequence to 7 was at one time a very popular pattern. The moves to 6 are inevitable, since Black cannot play 5 at 6. White has a solid position, with no room for black ko threats, while Black has no gaps in his shape.

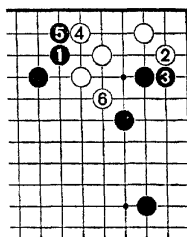
Dia. 18 (the meaning of the diagonal move). Black 1 is reckless. After 2 to 6, Black has no follow-up. White 1 in *Dia. 16* prevents Black from playing this way.



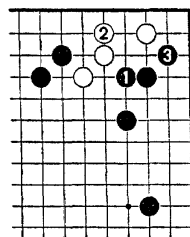
Dia. 19



Dia. 20



Dia. 21



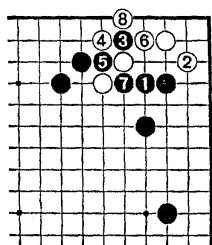
Dia. 22

Dia. 19 (joseki). After a while *Dia. 17* was replaced in popularity by this pattern. White 2 is an invention of Kitani. This has remained the basic joseki up to the present. Compared with *Dia. 17*, the white and black positions are thin and there is scope for later action by both. Next a white pincer at 'a' or 'b' is usual.

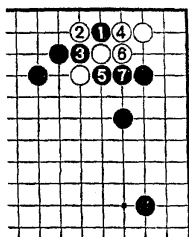
Dia. 20 (after the joseki). In this pattern the jump to 'a' is the vital point for influence. If Black plays 'a', White 'b' is insipid. If White plays 'a', Black 'c' is the proper answer. Black 'd' is also a vital point.

Dia. 21 (a follow-up joseki). Black 1 adversely affects White's eye-shape, so in most cases he will have to work out a defense immediately. White makes three diagonal moves with 2, 4 and 6. It is painful to make purely defensive moves such as these, but they are necessary. This sequence has become a joseki.

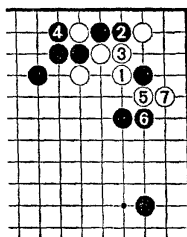
Dia. 22 (the vital point). If White does not answer, Black 1 is the vital point. White 2 is another vital point, but 3 deprives him of eye-shape, so he must flee into the centre. Black 1 seems innocuous but it is the vital point in this shape.



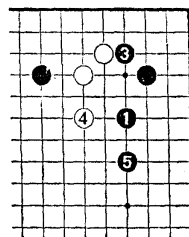
Dia. 23



Dia. 24



Dia. 25



Dia. 26
② elsewhere

Dia. 23 (the cut). If White 2, Black 3—these points are miai. White must play 4 etc., but Black's capture of one stone is big. White 4 at 6 is out of the question—Black pulls back at 4. Black 3 at 5 is gote because of White 3—Black 7.

Dia. 24 (mistakes by both). Black cannot play at 1 immediately. White 4, however, is mediocre. With 5 Black escapes punishment for his mistake.

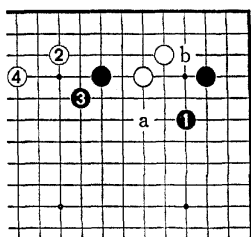
Dia. 25 (tesuji). White 1 is an exquisite tesuji, putting Black at a loss. Black 2 and 4 are about the best he can do, but White swallows up a stone with 5 and 7. A play at 1 is the vital point for both.

Dia. 26 (White plays elsewhere). Actually, ignoring Black 1 is unthinkable, since the whole point of White's diagonal move is to settle himself quickly. Black 3 steals White's base and takes profit. If White 4, Black's pincer stone is in a good position. White is in trouble.

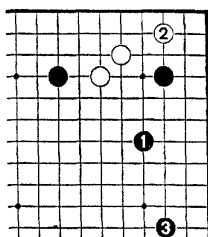
Dia. 27 (strategy). White 2 is a feasible fuseki strategy. 3 and 4 make good shape. Next, Black can play 'a' or 'b', depending on the overall position. The pincer at 2 is not uncommon.

Dia. 28 (a special strategy). Black 1 is an interesting idea. This makes White 2 essential, then Black can extend one more space. The decision to play 1 will be influenced by the state of the bottom right corner. When Black 3 becomes a three-space pincer, this strategy works well.

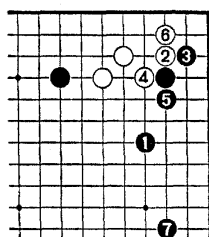
Dia. 29 (Black gains in efficiency). White must not attach at 2, since this only helps the black stones to work more efficiently. After the sequence to 7, Black 1 and 7 have advanced one more space than with the small knight's move (*Dia. 17*). The weakness of the large knight's move has been reinforced.



Dia. 27 ◆



Dia. 28 ◆◆

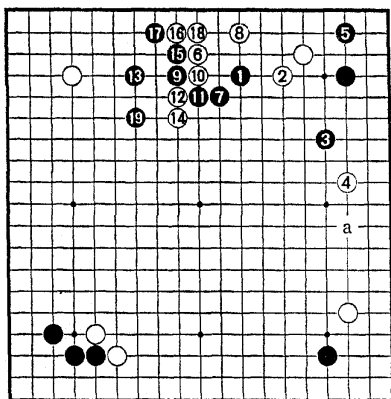


Dia. 29

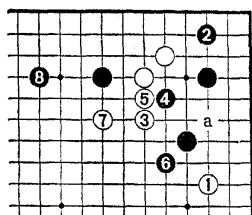
Ref. Fig. 16. Black played 3, hoping to be able to play at 'a' if White ran into the corner with 4. White 4, preventing this, showed fighting spirit. Black took away White's base with 5, then a fight developed on the left. Black 13 was tesuji.

Dia. 30 (variation). This variation appeared several years earlier in a match between the same players. The position in the bottom right and the top left corners was the same as in the Figure. The sequence to 8 was regarded as giving Black an easy game. Black 4 helps to defend against White 'a'.

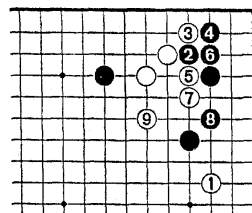
Dia. 31 (set pattern). Black can also answer 1 at 2. The sequence to 9 has become a joseki. The jump (2 in *Dia. 30*) is more common, because in this sequence White fixes up his shape and also Black 8 feels a little slack.



Ref. Fig. 16
8th Meijin Title, 5th Game (1969)
White : Takagawa ; Black : Rin Kaiho



Dia. 30

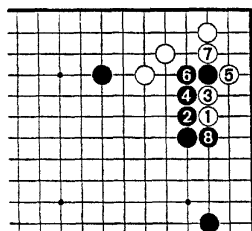


Dia. 31 ♦

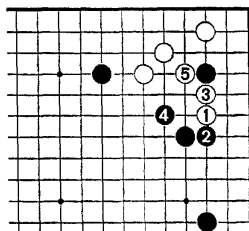
Dia. 32 (the aim of the placement move). After the joseki in Dia. 28, White can take advantage of the thinness of the large knight's move by invading at 1. Black lets him cross underneath and gets a thick position. Therefore, the timing of White 1 is important. It must not be played too early.

Dia. 33 (black sente). Black can get sente by blocking at 2. White 3 to 5 is a common shape. Black 4 is good shape. In return for sente, Black has had to let White increase his corner area.

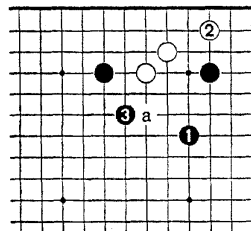
Dia. 34 (a special strategy). Black 3 may sometimes be an interesting move if the overall position emphasizes thickness. If Black can add an extension down the right side, he builds a large moyo. White can try to break through the net by attaching at 'a' etc., but this is what Black wants.



Dia. 32



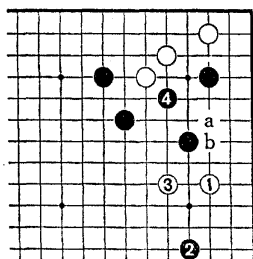
Dia. 33



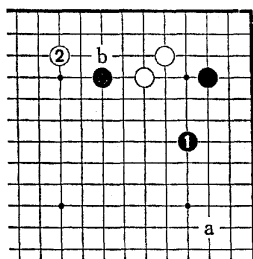
Dia. 34

Dia. 35 (the follow-up). White cannot permit an extension here, so he checks at 1. Black makes a pincer, then reinforces at 4. Now a fight starts. White 3 at 'a' is pointless, since Black answers at 'b'

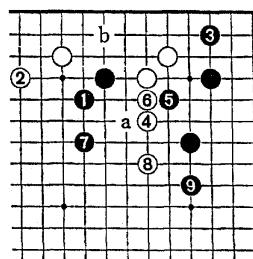
Dia. 36 (White's strategy). White 2 is possible when there is a white stone on the star-point at the top left. The exchange of Black 'a'-White 'b' is too mild for Black. Naturally he will do something with his original pincer stone.



Dia. 35



Dia. 36



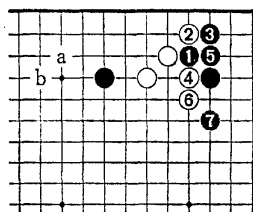
Dia. 37 ◆

Dia. 37 (the follow-up). Black 1 is good shape. White 2, preventing Black from pressing down on him, is usual. Black 'a' next would be solid but fighting spirit demands 3. Black 5 deprives White of his connection underneath at 'b'.

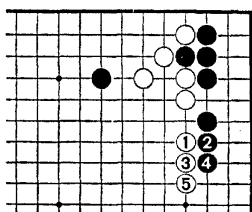
Dia. 38 (joseki). Black 1 is territory-oriented but it does not make much of a threat against White's base. In the joseki to 7, White fixes up his shape. White's usual continuation is a pincer at 'a' or 'b'.

Dia. 39 (the pressing move). White 1 is a move worth remembering when White wants to play on the right. White does not have to worry about Black pushing through. Black 2 and 4 are bad style, since White keeps one step ahead and builds thickness. Black is better off playing nothing.

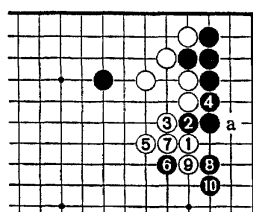
Dia. 40 (joseki). Black 2 to 4 is the proper way for Black to play here. Black 4 at 7 is impossible since White pushes through at 4. Up to 10 is joseki. If Black ignores 1, White connects at 2 and Black descends to 'a'.



Dia. 38 ◆◆



Dia. 39

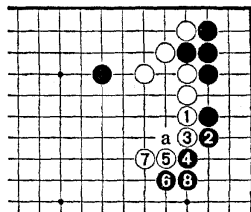


Dia. 40 ◆◆

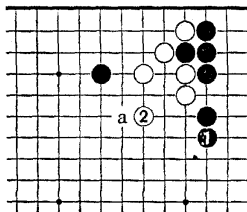
Dia. 41 (a vulgar move). White 1 is slightly vulgar, since Black is one step ahead and can play a two-step hane. There is quite a difference to *Dia. 39*. White 1 at 'a' is a common shape, but if Black plays 2, White cannot find a good follow-up.

Dia. 42 (calm). Black 1, before White presses on this side, is a good, calm move. At first glance this seems inefficient but it actually is the most severe move, preventing White from trying anything here. White 2 is correct—this prevents the sharp black attack at 'a'.

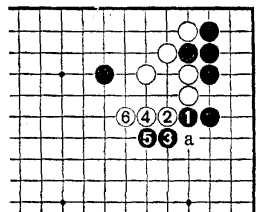
Dia. 43 (monotonous). Black 1 seems severe, but White easily gets good shape with 2 to 6 and becomes immune to attack. White 6 puts pressure on the black stone at the top and also leaves a cutting point at 'a'. Pushing moves like 1 are usually vulgar.



Dia. 41



Dia. 42

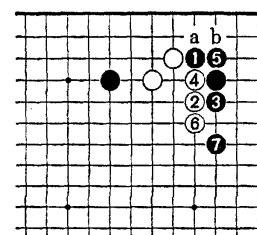


Dia. 43

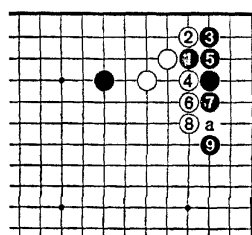
Dia. 44 (a plan). White 2 is a possible move, concealing a white plan here. Black falls in with his wishes with 3 and up to 7, White gets a good result. If one adds White 'a' and Black 'b'—

Dia. 45 (tewari analysis). The sequence in the preceding diagram is equivalent to the one shown here. After 6, Black 'a' is joseki, but Black has crawled one more time at 7 before jumping. Black has docilely followed White's orders.

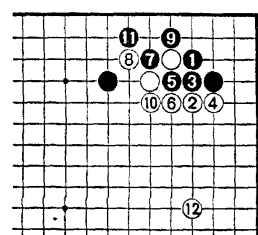
Dia. 46 (equal). The counterattack at 3 is the only move. This is the vital point and White must not be allowed to play here. White responds at 4 and the moves to 9 are inevitable. White 10 is correct and the result to 12 is equal.



Dia. 44



Dia. 45



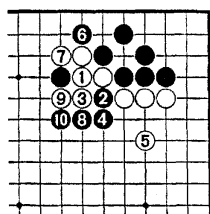
Dia. 46 ♦

Dia. 47 (hard fighting for White). When White connects at 1, he hopes for Black 6 and White 7. However, Black can cut at 2. White has to give atari at 3, which is counterproductive. After 6 to 10, Black is aiming at the white stones on the right. White 1 is unreasonable.

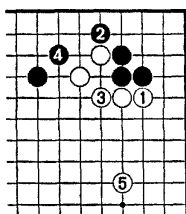
Dia. 48 (not to Black's liking). This sequence appeared in a game between high-ranking professionals. Black 2 is more or less correct style but his connection with 4 is too thin. The result is favourable for White. Now what can White do at the top?

Dia. 49 (ko). White 1 to 3 is a clever tesuji. If Black 2, a ko results, the burden of which is too heavy for Black to bear. Capturing White 1 with 4, letting White connect at 4, is likewise unbearable. If Black plays 2 at 4, White hits him with 7.

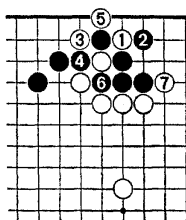
Dia. 50 (attacking at the corner). The responses shown above are relatively peaceful ones, but Black 1, attacking at the corner of White's shape, is a difficult move which requires study before use in play. White's best answer is at 'a'. White 'b' and 'c' give unfavourable results.



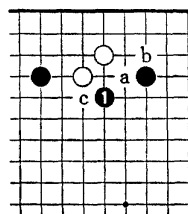
Dia. 47



Dia. 48



Dia. 49



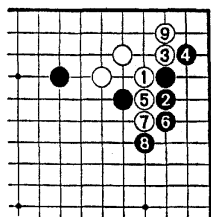
Dia. 50

Dia. 51 (joseki). 1 to 5 is correct order. Black 6 is a simple move and the sequence to 9 is the basic joseki. A number of revisions were made before this pattern was worked out. The variations resulting from 2 at 5 and 6 at 7 will be shown.

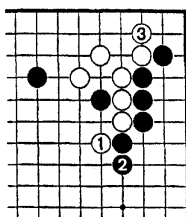
Dia. 52 (black sente). White can play hane at 1 before 3, but recently this hane is most often held in reserve. The special feature of this pattern is that Black can take sente. In the other josekis (*Dias. 19, 28, 38* etc.), Black always ends in gote.

Dia. 53 (good shape). If White omits the hane, Black can make excellent shape with 1 and 3, though in gote. White must play 2, since letting Black play there is terrible.

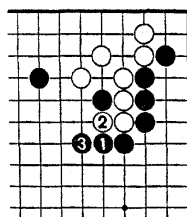
Dia. 54 (countermeasure). If White blocks at 1, aiming at the cut at 'a', Black should play 2 and 4 without hesitation. Playing at 'b' from fear of the cut is solid but inefficient. Black 2 and 4 defend against the cut.



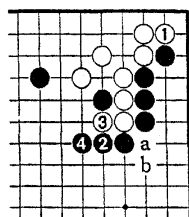
Dia. 51 ◆◆



Dia. 52 ◆



Dia. 53



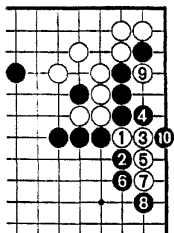
Dia. 54

Dia. 55 (White destroys himself). If White still cuts, Black plays 2 and 4. White 7, permitting Black 8, is bad. Black wins the fight unconditionally with 10. White 7, filling in his own liberties, is self-destructive.

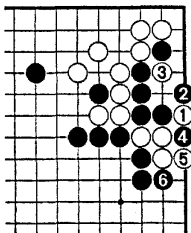
Dia. 56 (ko). White 1 is correct and gets a ko. If White plays 1 at 3, Black descends to 1, winning the fight. After 6, it is White's turn to take the ko, but it is now small and Black will be satisfied if he can make two moves elsewhere.

Dia. 57 (depending on the position). If Black 2, the moves to 6 follow. Black 4 is correct shape. Black builds thickness but in gote, while yielding corner profit to White. Black can only play like this if his thickness works well in the overall position.

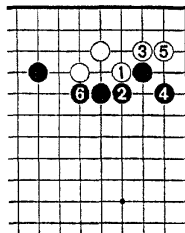
Dia. 58 (one pattern). If White does not want to be sealed in, he can push up at 2, but since this gives Black an excellent hane at 3, he must look carefully at the overall position first. 4 and 5 can be expected. White must not peep at 'a', since Black will give atari at 'b', leaving White in gote.



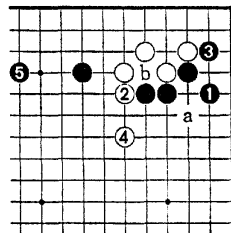
Dia. 55



Dia. 56



Dia. 57 ◆



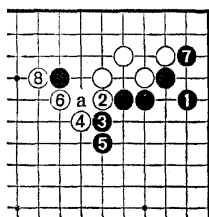
Dia. 58

Dia. 59 (equal). If Black wants to emphasize the right side more than the top, he can play at 3 and 5. Black 7 is still a good point and the result to 8 is probably equal. If Black cuts at 'a' with 5, White gives atari at 5, then plays 7. The atari is painful for Black.

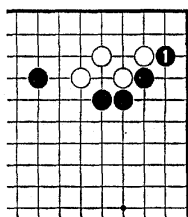
Dia. 60 (unyielding resistance). Black 1 is an invention of Kajiwara Takeo 9-dan. This unyielding resistance is typical of his style.

Dia. 61 (variation). White 2 and 4 are natural. Black 5 and 7 are regarded as correct order. If Black plays 7 first, White will capture at 'a', then answer Black 5 at 'b'. Capturing at 'a' in answer to 7 is bad, since Black seals White in with 'c'.

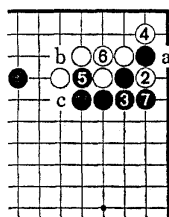
Dia. 62 (equal). White pushes up with 1 and 3. Black 4 is the proper move. Next, Black 6 is solid. The result to 7 is probably equal. If Black plays 4 at 'a', White gives atari at 4, then plays 'b'. The atari is still painful for Black.



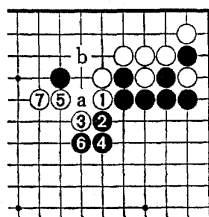
Dia. 59 ◆



Dia. 60



Dia. 61



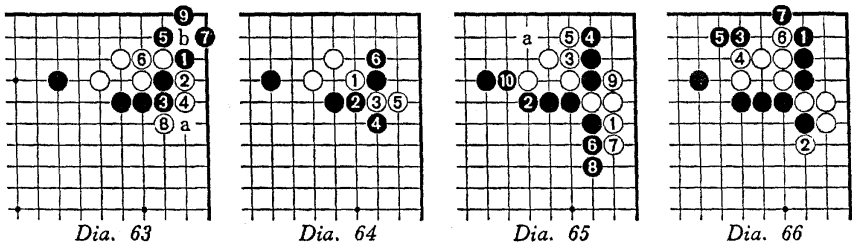
Dia. 62 ◆

Dia. 63 (good for Black). What about crawling at White 4? If the exchange of Black 'a'—White 'b' follows, White profits by creating cutting points in Black's shape. But Black can counter with 5 and 7. White must play at 8, so Black lives in the corner. Since he has been split into two, White is at a disadvantage. If White 8 at 9, Black captures the two stones with 'a'.

Dia. 64 (a violent cut). White 3 is too violent and unreasonable. Black plays 4 and 6, but he must not then try to live in the corner. Instead, he can use the corner stones as a sacrifice to build a black wall on the outside.

Dia. 65 (better for Black). Black builds outward thickness, though he ends in gote at 10. Later Black 'a' is sente, so White does not get very much area. White does not want to play 7, but if he does not, Black 7 is sente. This result is good enough for Black.

Dia. 66 (White collapses). White answers 1 at 2, to prevent Black extending there, but this is reckless. Black attacks at the vital point at 3 and White cannot save these stones. As the reader can check for himself, White loses the fight by one move.

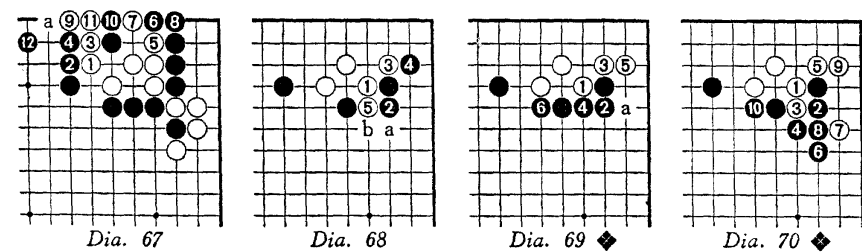


Dia. 67 (White loses). White tries 4 in *Dia. 66* at 1 here but he cannot increase his liberties. White 9 is a desperate move to which Black 10 is a good answer. Black again wins by one move. If Black plays 10 at 'a', White can play 10 to get ko.

Dia. 68 (the turning point). White 3 and 5 must be played in this order. Black's next move is the major turning point in this joseki—he can play peacefully at 'a', taking sente, or he can make the fierce block at 'b'.

Dia. 69 (slightly better for White). If Black blocks at 4, White naturally plays 5. The result to 6 can be compared to *Dia. 57*, in which Black's diagonal connection blocks off the side. For this reason, *Dia. 69* is slightly better for White.

Dia. 70 (slightly better for Black). If White mistakes the order and plays out at 3, there is a strong possibility that Black will block at 4. The sequence to 10 is regarded as joseki, but Black's position is stronger than in *Dia. 69* and *Dia. 57*. Playing the forcing move at 7 is correct.

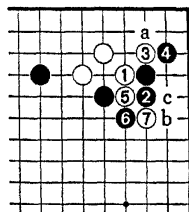


Dia. 71 (a difficult pattern). When Black plays 6, White 7 is instinctive. Some very difficult variations follow. Black can play two ways: atari at 'a', then 'c' or atari at 'b', followed by crawling along the second line. In the latter variation in particular, there are still many unsolved problems.

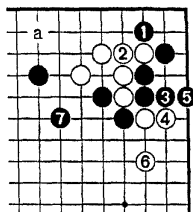
Dia. 72 (the first pattern). Black 1 to 5 is the best way to live in the corner. When Black plays 7, White 'a' is too wretched; rather, White must break through the black net.

Dia. 73 (trapped). It is impossible for the cut at 1 to succeed in a position like this. The cut is just what Black wants. Since Black 4 is sente, Black can seal White in with 6 and 8.

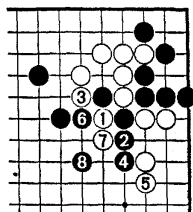
Dia. 74 (the same). White tries a different move with 3 but the result is much the same. Black can also play 6 at 'a'. In any case, White 1 is unreasonable and White must try to settle his group by playing at the top.



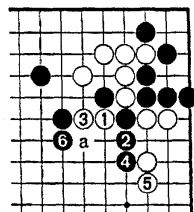
Dia. 71



Dia. 72



Dia. 73



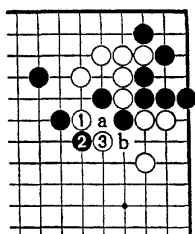
Dia. 74

Dia. 75 (tesuji). White 1 is the only tesuji to break through here. If Black 2, White 3 is the follow-up tesuji. If White cuts at 'a' with 3, Black plays 'b' and the tesuji has gone to waste.

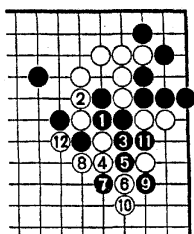
Dia. 76 (breakthrough). Black is helpless after White 3 in *Dia. 75*. All he can do is to struggle to get out with 1 to 11 but this result is terrible. With White 12, Black's policy of encirclement has failed.

Dia. 77 (the way to resist). Black 2 in *Dia. 75* is bad. Black must not answer White 1 directly. Black 2 is the correct way to resist. Next, White can play 'a' or 'b'—the former is simple, the latter difficult.

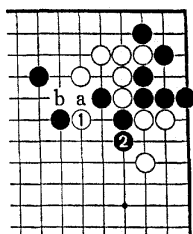
Dia. 78 (equal). If White 1, Black stops him from coming out with 2 to 6 and White settles himself with 7 and 9. White seems to have played submissively, but Black's position is thin and White can aim at pushing through at 'a', so the result is equal. White can also play 9 at 'a'.



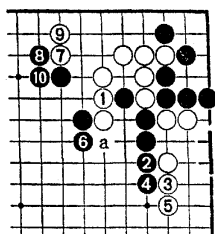
Dia. 75



Dia. 76



Dia. 77



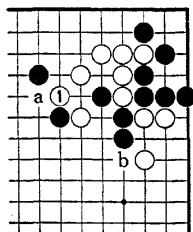
Dia. 78 ♦

Dia. 79 (difficult). The simple connection avoids complications. White 1 here is a strong move. If Black 'a', White intends to push up at 'b'. This is very difficult. If Black is afraid of this, he can play for an exchange with Black 'b'—White 'a'.

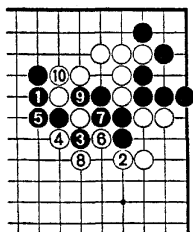
Dia. 80 (ko). It is funny for Black to run away now, since he started the fight. Naturally he blocks at 1. White 2 is the vital point. Black 3 is the only move and the rest of the sequence is inevitable, creating a large ko.

Dia. 81 (slightly better for White). Black takes the ko first, but White has an ideal ko threat at 2. Since whatever he does, White has more ko threats, Black must capture at 3. The resulting exchange is slightly favourable for White, considering just this area.

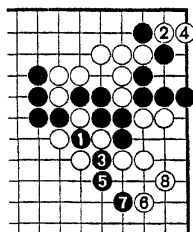
Dia. 82 (squeeze). White cannot omit 6 in *Dia. 81* and 8 is also unavoidable. If he omits 6, Black squeezes him in sente in the sequence to 7 and moreover White's area is greatly diminished when he has actually to take the black stones off the board. This result is extremely good for Black.



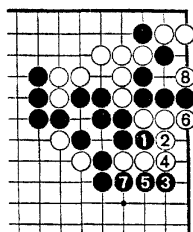
Dia. 79



Dia. 80



Dia. 81 ♦



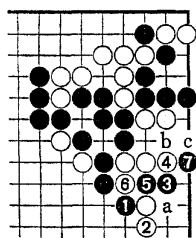
Dia. 82

Dia. 83 (catastrophe). White 2, instead of 8 in *Dia. 81*, is careless, overlooking Black 3. The black hane at 7 is an exquisite move. If White 'a', Black 'b'; if White 'b', Black 'c', capturing everything; if White 'c', Black pushes down with atari.

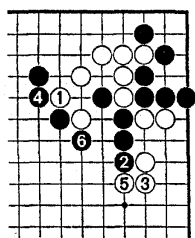
Dia. 84 (overplay). White 3 when Black pushes at 2 is an overplay. Black can now seal White in and White 5 does not have any effect.

Dia. 85 (equal). White must play out at 3 and make this exchange. Black has quite a bit of profit but his shape on the left after White has split him into two is terrible. Therefore, the result can be called equal.

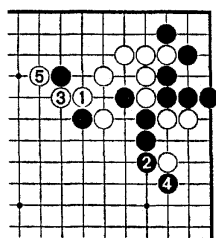
Dia. 86 (confusing). When White plays 1 in *Dia. 75*, Black can make the startling reply at 2. This is a very interesting move which may lead to an unexpected result if White is confused by it. If White 'a', Black 'b' and the position reverts to *Dia. 74*. White 'b' is also bad.



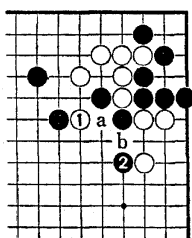
Dia. 83



Dia. 84



Dia. 85 ◆

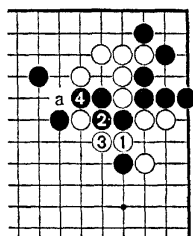


Dia. 86

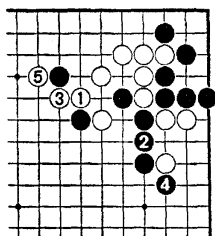
Dia. 87 (helpless). White 1 and 3 are just what Black wants. Black 4 puts White on the spot. He can squeeze Black with 'a' but after that he is helpless. White has almost collapsed.

Dia. 88 (same pattern). White must answer at 1 and the resulting exchange is the same as *Dia. 85*. Black 2 at 3 is out of the question—White gives atari at 2. The sequence here is inevitable.

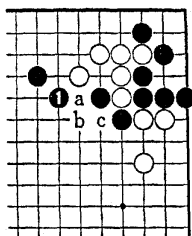
Dia. 89 (diagonal move). To go back a little, what happens if Black presses at 1 instead of at 7 in *Dia. 72*? This is a trick play, pure and simple. White 'a' is of course bad, since Black 'b' becomes a diagonal connection. The white cut at 'c' does not seem to be possible.



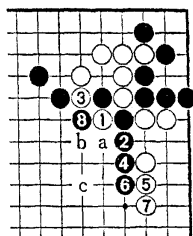
Dia. 87



Dia. 88

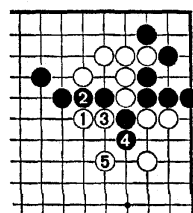


Dia. 89

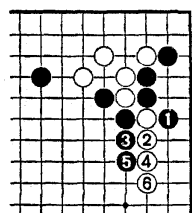


Dia. 90

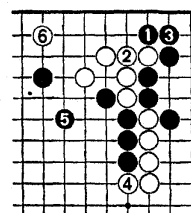
Dia. 90 (trapped). White plays 1 and 3, thinking that he can get out, but this is a delusion. One must not forget that 4 and 6 are sente. Next, the cut at 8 is just right. If White 'a', Black 'b' with 'c' to come.



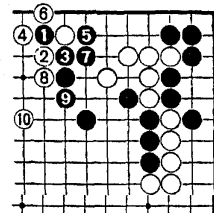
Dia. 91



Dia. 92



Dia. 93



Dia. 94

Dia. 91 (the rebuttal). The rebuttal is simple. White 1, 3 and 5 catch two pivotal black stones. However, letting White connect at 2 is also terrible. White 1 is the kind of move it is easy to miss.

Dia. 92 (atari underneath). Black 1 is another pattern. The turning point comes after White 6. There are two ways for Black to play: making the corner live or letting it die. If the latter, he goes for outward influence in exchange, so the choice is dictated by the overall position.

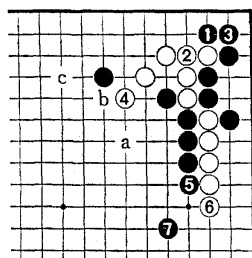
Dia. 93 (the key point). When Black lives in the corner, White must without fail turn at 4. This is the key point. If Black 5, White dodges lightly at 6. This low move is bearable because White has taken the point of 4.

Dia. 94 (feasible for White). If Black continues with 1, White plays 2, discarding the corner. The corner loss is not so great and White gets good shape with 2 to 10. Struggling to get eyes by playing 2 at 3 is not good, since this makes Black strong.

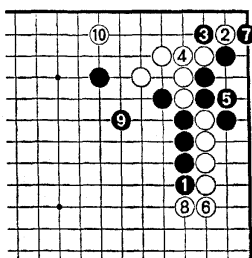
Dia. 95 (good for Black). White 4, to prevent being sealed in, is not good in most cases. Black takes the vital point of 5 and gets flexible shape with 7. White must answer on the right, so Black can make a nice attack with Black 'a', White 'b', Black 'c'.

Dia. 96 (similar to Dia. 93). When Black pushes once more at 1, he is prepared to discard the corner, but this is not yet definite. White 2 is a probe—if 3 and 5, White must extend to 6. The result to 10 is similar to *Dia. 93*.

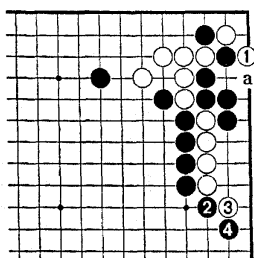
Dia. 97 (greedy). White 1 is bad move—White is too concerned about a small profit here. When Black plays 2 and 4, White must get the corner as compensation, but he cannot avoid the ko at 'a'.



Dia. 95



Dia. 96 ◆

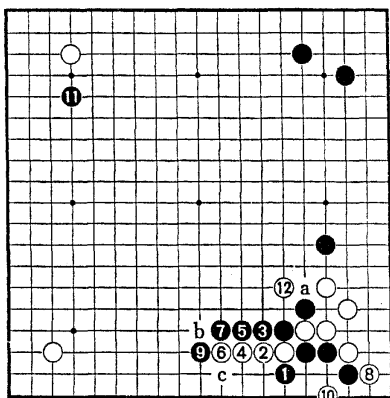


Dia. 97

Ref. Fig. 17. The combination of Black 1 and 3 had already been experimented with, but this was the first time it appeared in a big match. With 7 and 9, Black was clearly planning to discard the corner. White 10 was a clever way of capturing it. The exchange of 11 for 12 was dubious. Playing 11 at 'a' would have given Black a good result. Black is not afraid of the cut at 'b', since he can squeeze White with 'c' etc.

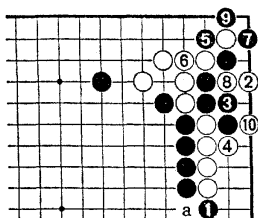
Dia. 98 (corner variation). White 2 is the best move. Black can live in the corner, but this is worthless since he loses his pivotal stones. He also loses the squeeze sequence and 'a' becomes a strong move for White.

Dia. 99 (destruction). If Black plays 7 in *Dia. 98* at 1 here, he meets with total destruction. These variations are behind White 10 in the figure, so not playing in the corner was the correct approach for Black.

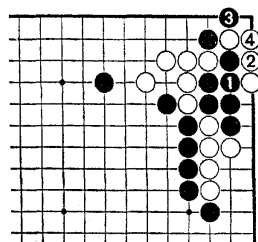


Ref. Fig. 17

20th Honinbo Title, 1st Game (1965)
White : Sakata ; Black : Yamabe Toshio



Dia. 98



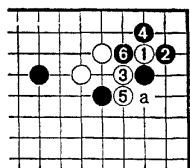
Dia. 99

Dia. 100 (the earliest pattern). White 1 and 3 were the earliest response, but if White plays in this order, Black gives atari at 4 instead of playing 'a'. This is severe—Black's original knight move is in just the right place and White cannot give atari at 'a'.

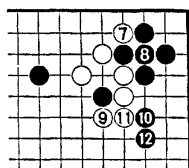
Dia. 101 (good for Black). If White continues with 7 and 9, the sequence to 12 results. This is obviously favourable for Black. The exchange of 11 and 12 is quite a loss for White. This pattern appeared just once in a game but met with so much criticism that it promptly vanished.

Dia. 102 (comparison). The comparison with this pattern, a basic joseki for the diagonal attachment, serves as a basis for evaluating *Dias. 100* and *101*.

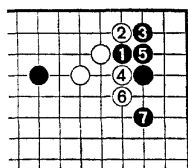
Dia. 103 (tewari). The exchange of 1 and 2 after the joseki is clearly a loss for White. The $\triangle$ exchange is more difficult, but let us call it a loss for Black. In exchange for his captured stone, White has made Black play at 'a'. There is no way White can justify this, since a stone at 'a' greatly strengthens Black.



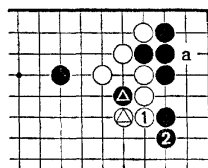
Dia. 100



Dia. 101



Dia. 102



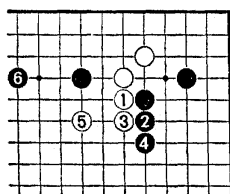
Dia. 103

Dia. 104 (mediocre). White 1 is mediocre and insipid. Making Black extend along the 5th line must be bad. If White 5, Black 6 and Black has played on both sides. White is playing like a rank beginner.

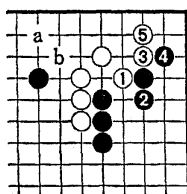
Dia. 105 (making shape). If White wants to play in the corner even after pushing into the centre, he must play at 1, then make shape with 3 and 5. He cannot play at 'a', however, for Black cuts bluntly with 'b'.

Dia. 106 (a big loss). If White makes a mistake in the order and plays 1 first, Black answers with 2 to 6, making two cutting points in White's shape. Even if White plays 5 at 'b', Black 6 is sente, so Black can next play 'a' and connect underneath.

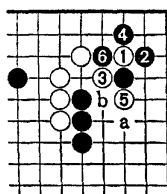
Dia. 107 (good for Black). White should push no more than once, then settle himself with 3 to 7. White takes sente, but this result is quite inadequate for him. Black has an annoying move left at 'a'. The conclusion is that pushing at White 1 does not work well.



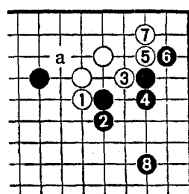
Dia. 104



Dia. 105



Dia. 106



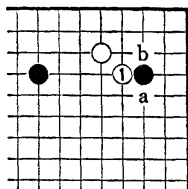
Dia. 107

SECTION 3. The Diagonal Attachment

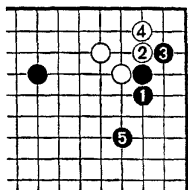
Dia. 108 (prepared for resistance). For a while White 1 was played very often but then lost popularity. The reason is that Black's pincer stone is in a good position, making White's overall position insecure. White cannot expect Black to answer at 'a'. He must be prepared for Black 'b', starting some close fighting.

Dia. 109 (Black dissatisfied). Black 1 is almost inconceivable, since it lets White settle himself in sente. To change the order, if White played 2 first, then played on the star-point, Black would without fail give atari at 4. Yet in the sequence here he does not.

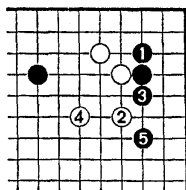
Dia. 110 (White dissatisfied). Black 1 is absolutely the only move. If White now plays 2, the diagonal attachment becomes meaningless. Analysis of the result to 5 makes White's disadvantage obvious.



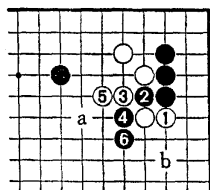
Dia. 108



Dia. 109

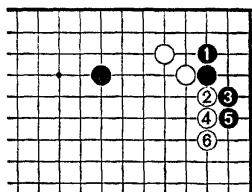


Dia. 110

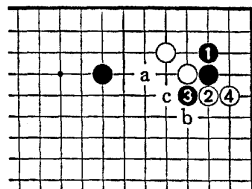


Dia. 111

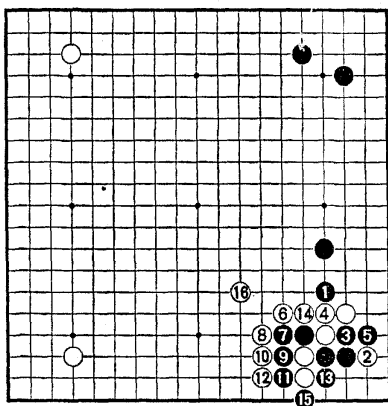
Dia. 111 (unreasonable). White 1 is more than unreasonable. After 6, White collapses, since 'a' and 'b' are miai for Black.



Dia. 112



Dia. 113



Ref. Fig. 18

2nd Strongest Player Tournament (1958)

White : Kitani ; Black : Sakata

Dia. 112 (spiritless). If Black 1 is absolutely necessary, so is White 2. Black 3, however, shows a lack of spirit and makes Black 1 meaningless. White gets outward influence with 4 and 6. White 4 at 5 is also good enough.

Dia. 113 (inevitable). Thus, Black 3 is inevitable. For White 4 also there is no other way to play. Black can now play at 'a', 'b' or 'c'.

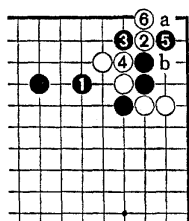
Ref. Fig. 18. Playing Black 1 feels good, but White can resist at 2. Black has no choice but to play 3 and 5, so next White plays 6, setting up the squeeze to 14. The function of White 2 is to induce Black 3 and 5, making it possible for White to settle himself with the squeeze. The sequence to 16 gives an equal result and is joseki.

Dia. 114 (supplement). After 2, the sequence to 16 was inevitable. If Black plays 3 here, White kills Black with the sacrifice tesuji 4 to 6. If Black 'a', White 'b', followed by the throw-in.

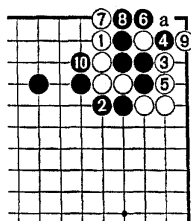
Dia. 115 (supplement). It would be nice if White could play a forcing move at 1 here, before 6 in the Figure, but this is unreasonable. Black counters with 2. After the sequence to 10, White plays 'a' to start a ko, but he has no ko threats.

Dia. 116 (complicated). The above variations are comparatively simple and straightforward, with no side paths, but Black 1 here leads to some intricate and convoluted variations. White can answer at 'a', 'b' or 'c'. The corner black stones alternate between living and dying.

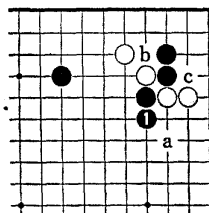
Dia. 117 (fight to the death). If White 1, Black 2 and 4. Correctly, Black is prepared to sacrifice the corner at any time. White 5 takes the vital point for both and a capturing race develops.



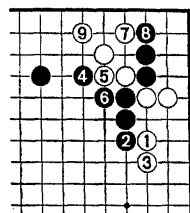
Dia. 114



Dia. 115



Dia. 116

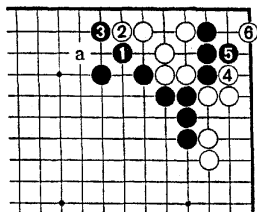


Dia. 117

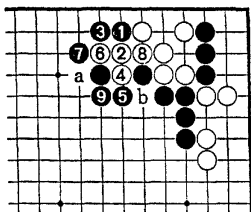
Dia. 118 (Black loses). Black 1 is a slack move—it does not fill in a white liberty. With 2 to 6, White wins the capturing race by one move. Black is dissatisfied—his outward influence is not so strong and White can peep at 'a'.

Dia. 119 (the fight is on). Black must play at 1, filling in a liberty. White 2 to 8 follows. Black would like to connect at 'a' with 9, but this makes the threat of ko with White 'b' disagreeable. What about the capturing race?

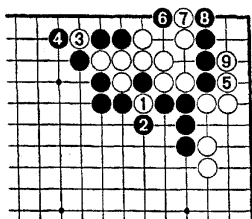
Dia. 120 (continuation). White 1 is natural; next 3 is necessary. White is one ahead in the fight, but Black's plans allowed for this.



Dia. 118



Dia. 119



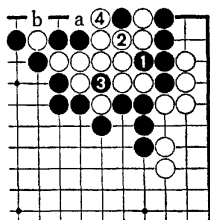
Dia. 120

Dia. 121 (feasible for Black). After 1 to 4, Black cannot give atari at 'a', so White definitely wins the fight. But the difference to *Dia. 118* is that this result is not bad for Black. Black 3 is sente and so is Black 'b', so he gets a strong position.

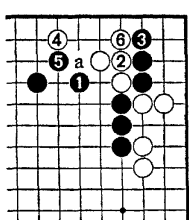
Dia. 122 (White 2 is bad). The sequence in *Dias. 119* to *121* is the best for both. White 2 here may look like the vital point but after Black 3, White loses the fight. If White 4 at 6, Black 'a'. To continue—

Dia. 123 (White loses). Black 1 is the decisive tesuji. Black wins by one move. White 6 at 7 is useless.

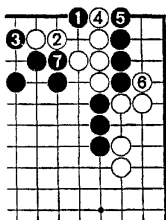
Dia. 124 (out of the question). White 1 and 3, creating a ko, are possible, but this is a multi-step ko, so it is out of the question. Black even has time to connect at 'a'.



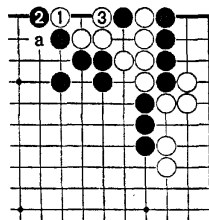
Dia. 121



Dia. 122



Dia. 123

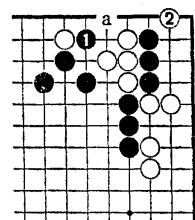


Dia. 124

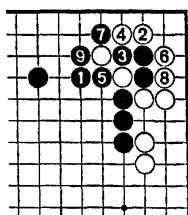
Dia. 125 (upset). If Black plays at 1 instead of 'a', White 2 causes an upset. Black 'a' indirectly fills a white liberty, but Black 1 is irrelevant.

Dia. 126 (avoiding the fight). When Black plays 1, it is very difficult for White to capture the two corner stones and it is not worthwhile to try too hard to do so. One idea is to sidestep the fight by playing at 2 etc., but this is not good as White gets a very low position.

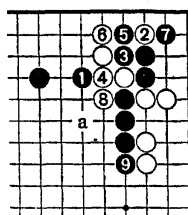
Dia. 127 (unreasonable for White). Connecting at 4 shows a confusion with *Ref. Fig. 18*. This does not work when Black has pushed down the right side. Even after 6 and 8, White has done no more than create a heavy group which will be a burden to him for some time. Black is alive in the corner. Black 9 can also be played at 'a'.



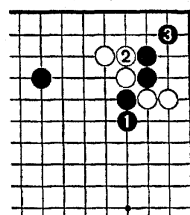
Dia. 125



Dia. 126



Dia. 127



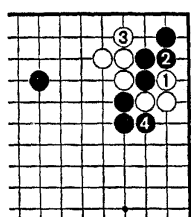
Dia. 128

Dia. 129 (White loses). White tries turning at 1, but Black 2 extends his liberties and makes miai of 3 and 4. Black clearly wins by one move.

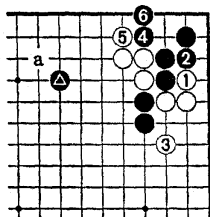
Dia. 130 (a way out?). White must play out at 3. Black lives with 4 and 6. The problem now is what can White do with his four stones at the top. The black pincer  is in a perfect position. If the pincer were at 'a', a white move at  would be just right. As it is, however, White has no good way to get out.

Dia. 131 (blockade 1). White tries the hane at 1, but Black 2 and 4 must be answered, whereupon Black seals him in perfectly with 6 and 8. White must thrash around at the top to live.

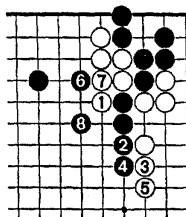
Dia. 132 (blockade 2). White tries 1 here but after Black 2 and 4, 6 is tesuji. Black 8 makes miai of 'a' and 'b'. If White plays 1 at 'c', then Black answers at 8 and the result is no better.



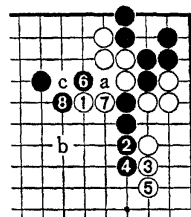
Dia. 129



Dia. 130



Dia. 131

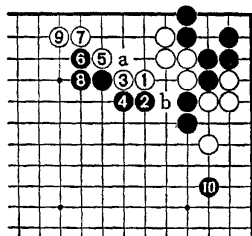


Dia. 132

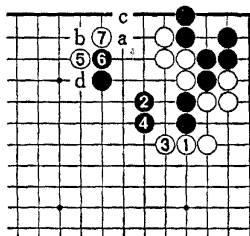
Dia. 133 (blockade 3). Since White cannot get out, he should just try to live. With White 1 and the two-step hane, White gets life. However, the cutting point at 'a' makes Black 'b' sente, so Black can launch a very severe attack at 10 on the right.

Dia. 134 (sacrifice). Since neither trying to escape nor living gives White a good result, he next considers discarding his stones. After White 1 and 3, 5 is the most important move. If after White 7, Black captures with Black 'a', White 'b', Black 'c', then White 'd' is sente. White has kept the damage to a minimum.

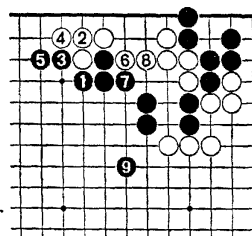
Dia. 135 (letting White live). There is nothing wrong with capturing for Black, but he may also find it interesting to thwart White's plan. The sequence to 7, letting White live, is one possibility. Black then takes the good point of 9. The choice between this and the preceding sequence depends on the overall position.



Dia. 133



Dia. 134



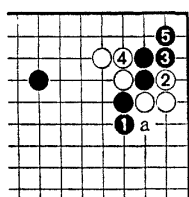
Dia. 135

Dia. 136 (the 2-2 play). White tries turning at 2. This does not give an unusual result because White gets to play here anyway. Black plays the same 2-2 move with 5 as in *Dia. 128*. If Black 5 at 'a', White captures him by attaching at 5.

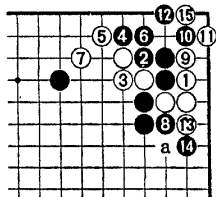
Dia. 137 (bad for Black). Black plays 2 to 6, then tries to capture White with 8, but this is too high-handed. White 9 to 15 gives ko. Usually this would be unreasonable for White, but since he has a ko threat at 'a', the ko is disadvantageous for Black. Black should not try to play at the point of 2.

Dia. 138 (extending to the left). The last move to look at is Black 1. The white answer at 'a' aims to settle things simply here by yielding. There are few variations. White 'b' aims at taking the two black stones. If Black fights back with 'a', all kinds of mystifying variations are possible.

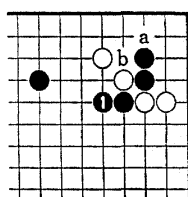
Dia. 139 (attachment). If White 1, the sequence to 5 is inevitable. Thus, the aim of attaching at 1 is to connect. Black takes sente with 6 and 8. Naturally he does not answer White 9. White may be safe but his position is very low.



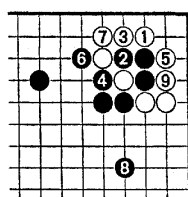
Dia. 136



Dia. 137



Dia. 138

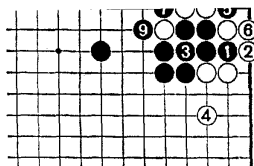


Dia. 139

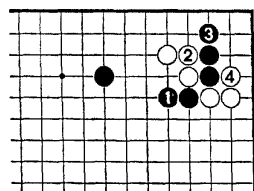
Dia. 140 (gote but sufficient). Black can also play 6 in *Dia. 139* at 1 here. Black gets bad shape with 3, but the ponnuki at 9 compensates for this. White's position is even lower than before, so although Black ends in gote, this is good enough.

Dia. 141 (the basic pattern). Attaching to get a connection as in *Dia. 139* is submissive, so a satisfactory result cannot be expected. With 2, White tries to capture Black. After 3, 4 is necessary. From this point a number of variations are possible.

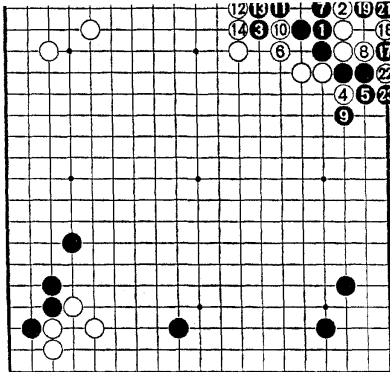
Ref. Fig. 19. Although he must play at 8 after 1 and 2, Black played at 3. This was a terrible mistake and Black should have collapsed. White missed his chance, however, for White 6 was also a mistake. This very difficult position ended up a ko. At this time (January 1959), this position was still in the experimental stage, so mistakes were unavoidable.



Dia. 140



Dia. 141



Ref. Fig. 19

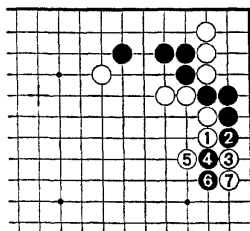
14th Honinbo League (1959)

White : Sugiuchi ; Black : Fujisawa Hosai

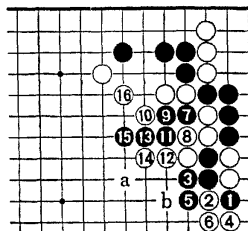
Dia. 142 (a strong response). Black 3 in the Figure was a slack move as far as the corner fight was concerned. White could have punished this error by playing 6 in the Figure at 1 here, followed by 3. Black must cut at 4, but White can crawl at 7. Both players missed this sequence.

Dia. 143 (Black collapses). Next, Black 1 is the severest move, but White can capture with 2 and 4, since Black 7 does not work. After 16, Black cannot play at 'a' because of White 'b', so Black collapses.

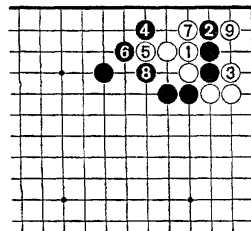
Dia. 144 (joseki). Thus, White 3 is absolutely necessary. This wins the fight for White, but Black must use his three stones to squeeze White. Black 4 is tesuji. The result to 9 is an early pattern and is recognized as joseki.



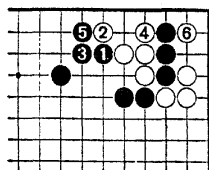
Dia. 142



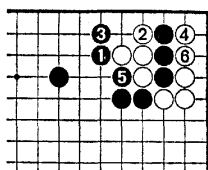
Dia. 143



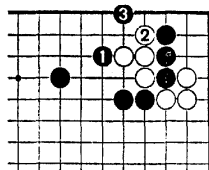
Dia. 144 ♦♦



Dia. 145 ◆



Dia. 146 ◆

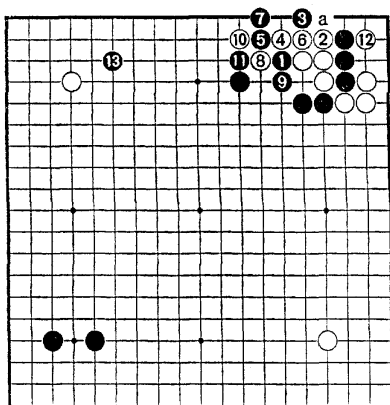


Dia. 147

Dia. 145 (equal). The black move at 1 probably appeared after the previous pattern. Up to 6, Black gets sente and the result is equal. White's corner territory is surprisingly small.

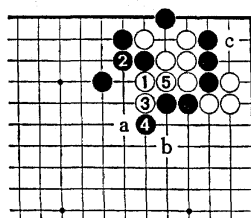
Dia. 146 (equal). White can also play at 2 immediately. The result to 6 is equal. At the time when *Dias. 144* to *146* were being played with great frequency and establishing themselves as joseki, an earth-shattering move which opened up a new world in this pattern was discovered.

Dia. 147 (Sugiuchi's exquisite move). Black 3 on the first line is a truly exquisite move. This was discovered by Sugiuchi Masao 9-dan and was even compared by some to Go Seigen's version of the "large avalanche" joseki.

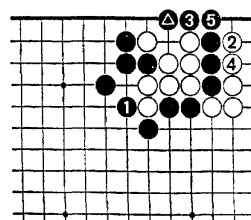


Ref. Fig. 20

5th Top Position Title League (1959)
White : Fujisawa Hosai ; Black : Sugiuchi



Dia. 148

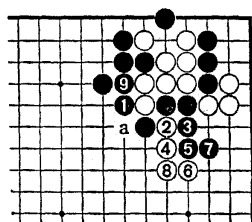


Dia. 149

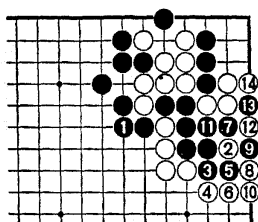
Ref. Fig. 20. Black 3 and 5 are a severe combination. Because the ladder is unfavourable, White cannot give atari at 9 with 6. Black 7 is another excellent move. In order to capture the three black stones, White is forced to incur a loss by playing 8 and 10. If White simply plays at 12, omitting 8 and 10, Black turns the tables with 'a'. Compared with *Dias. 144 to 146*, the sequence in the Figure is a great success for Black.

Dia. 148 (the ladder). White would like to give atari at 1 instead of 6 in the Figure, but the ladder is an important factor here. White 3 and 5 are the only moves. If next Black 'a' or 'b', then White captures with 'c', so—

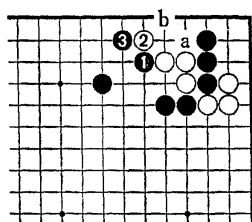
Dia. 149 (Black wins). Black must fill in a liberty with 1 to win the fight. If White 2, Black wins the fight with 3 and 5, thanks to $\triangle$.



Dia. 150



Dia. 151



Dia. 152

Dia. 150 (the key). Since Black 1 puts him ahead in the capturing race, White's only hope is to exploit the defects in Black's shape by cutting at 2. After White 4 to 8, the question of the ladder with White 'a' is crucial. If it is unfavourable for White, he collapses after Black 9.

Dia. 151 (an all-important ko). If the ladder is unfavourable for Black, he must connect at 1, but then White attaches at 2. This leads to a ko, but White takes it first and no ko threat will be big enough. If the ladder is unfavourable, Black must follow *Dia. 154*.

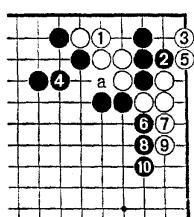
Dia. 152 (White's solution). When the ladder is unfavourable, White has no choice but to play hane at 2. Black can play 3 regardless of the ladder. Black has the advantage that the ladder is important only for White. If next White 'a', Black 'b', reverting to the original position.

Dia. 153 (good for Black). If White connects at 1, the sequence to 10 follows. Although gote, this result is good for Black. Black 'a' is sente. White has no choice but to put up with this sequence when the ladder is unfavourable.

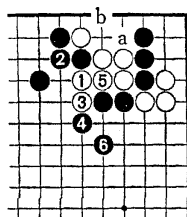
Dia. 154 (variation). When the ladder is favourable, White can give atari at 1. The exchange of White 'a' and Black 'b' is then irrelevant. The ladder does not matter for Black. The moves 2 to 6 are good enough for him.

Dia. 155 (not bad for Black). If White 1, Black checks him with 2. White must add a move at 3 and Black builds thickness with 4. Black 'a' is sente and he is satisfied. In other words, Black can play 1 and 3 in *Dia. 152* regardless of the ladder.

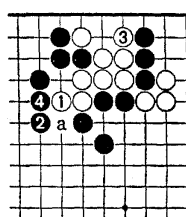
Dia. 156 (reckless). White 3 and 5 are reckless moves. Black answers 7 at 8.



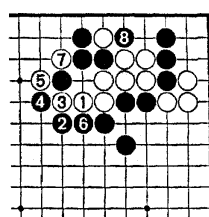
Dia. 153



Dia. 154



Dia. 155

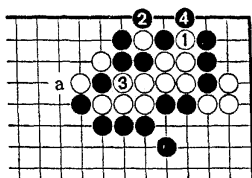


Dia. 156

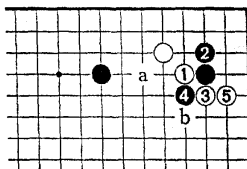
Dia. 157 (White collapses). White can give atari at 1 but cannot play at 4 next. Black 4 is atari and next Black plays at 'a'. White also has left behind his three stones on the right. This result is a fiasco for him.

Dia. 158 (conclusion 1). Since we have looked at various similar patterns, some conclusions are in order. If White 1, the moves to 5 are inevitable. If next Black 'a', White can settle his stones, giving an equal result. Black 'b' relies on the 2-2 point move to live in the corner and get a reasonable result.

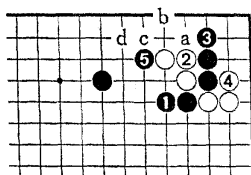
Dia. 159 (conclusion 2). Black 1 is severe. White tries to capture with 2 and 4, but 5 is a good move. If White 'a', Black has an exquisite move at 'b'. If White 'c', Black 'd'. If the ladder is unfavourable, White invites a serious loss. Black does alright regardless of the ladder.



Dia. 157
⑤ connects

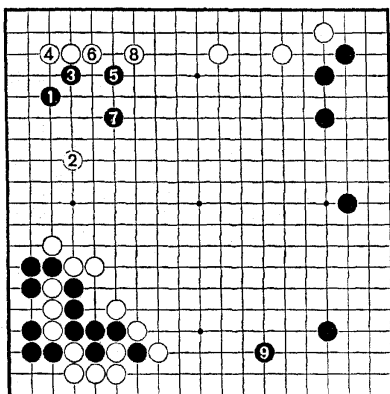


Dia. 158

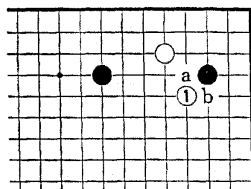


Dia. 159

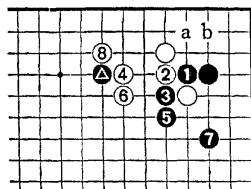
Ref. Fig. 21. Black dared to play 3 to 7, which gave him less than 50-50 in the local position, in order to take sente. Black 9 was the best point on the board. Since White 8 is low and over-concentrated, Black's plan is defensible. Black 9 gave him a simple game and he won easily.



Ref. Fig. 21
Jubango, 4th Match (1955)
White : Go Seigen ; Black : Takagawa



Dia. 160



Dia. 161 ♦♦

SECTION 4. The Pressing Move

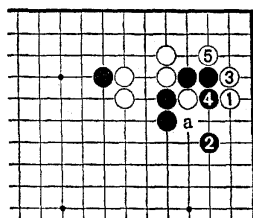
Dia. 160 (push through and cut). If White presses at 1, Black virtually always pushes through at 'a' and cuts when there is a two-space high pincer. White welcomes this cut, aiming to settle his shape here. Black 'b' is also possible but this is rarely seen in professional games.

Dia. 161 (joseki). White 4 is the tesuji to settle himself. The moves to 8 form the basic joseki. Black gets good shape with 7, while White 8 extinguishes ▲. Next Black aims at 'a' and White at 'b' to take profit in the corner.

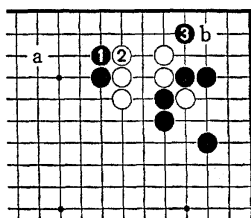
Dia. 162 (gouging). If Black omits 7 in *Dia. 161*, White may also omit 8. White has a severe move at 1, gouging out Black's corner and connecting with 5. If White answers Black 2 at 4, Black blocks at 3. If Black 2 at 4, White of course plays out at 'a'.

Dia. 163 (attack). When White omits 8 in *Dia. 161*, he must be ready for the black attack of 1 and 3. These moves, taking territory while attacking, are big. Black 3 at 'a' is not good enough, for White settles himself at one stroke by playing at 'b'. If White plays 2 elsewhere, then Black turns at 2.

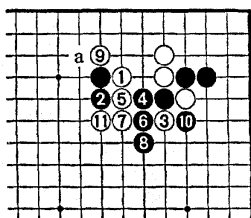
Dia. 164 (equal). If Black extends at 2 (instead of 5 in *Dia. 161*), White plays the standard tesuji of 3 to 7. Although this seems to be giving White a free hand, Black's shape with 8 is so good that this is not necessarily bad for him. The result to 11 is equal. White 11 is better than 'a'.



Dia. 162



Dia. 163



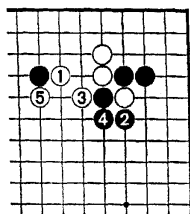
Dia. 164 ♦

Dia. 165 (good for White). Black 2 is an undynamic move. White gets good shape with 3 and 5 and Black's pincer stone has completely lost its effectiveness.

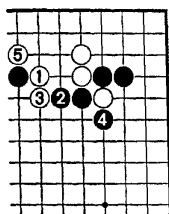
Dia. 166 (joseki). Black 2 is possible. Up to 5 is joseki. This variation was the more frequent one in the early days of this joseki. Perhaps it lost popularity because after Black 2, Black's shape seems to have been split into two by White. In this shape, White 5 cannot be omitted.

Dia. 167 (in distress). Black 1 is a severe blow if White omits 5 in *Dia. 166*. White is forced to make bad shape at 2, then Black jumps to 3. White, deprived of his base, is in distress. If White 2 at 'a', Black 'b', White 'c' and Black 2—losing two stones is big.

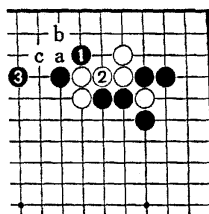
Dia. 168 (after the joseki). White 1 concludes the joseki. Later, or even immediately depending on the position, Black 2 is a good move. With 4 and 6, Black builds influence in the centre.



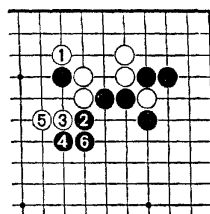
Dia. 165



Dia. 166 ◆◆



Dia. 167



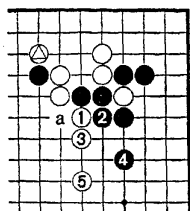
Dia. 168

Dia. 169 (the difference). If White gets to play here first, White 1 is a good move. This time White controls the centre. If White omits ⑤ and plays 1 immediately, he cannot expect this result, however, for Black will cut at 'a'. This way is unreasonable for White.

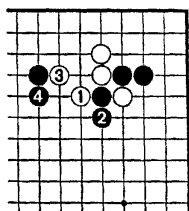
Dia. 170 (very bad). White must not give atari at 1. This is very bad style. If Black 2, White must play 3, but Black 4 puts him on the spot. If White had played 3 immediately and Black extended to 4, then the white atari at 2, not at 1, would be correct (see *Dia. 164*).

Dia. 171 (pushing from behind). With 1 and 3, White is pushing Black along the 5th line. Each move increases his loss. White tries to gain compensation by attacking at 5, but after Black 6, he has to exchange White 'a' for Black 'b', further increasing his loss.

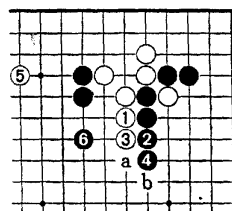
Dia. 172 (the fight is unreasonable). White 1 is aggressive but unreasonable. Black 2 connects nicely with his pincer stone and makes it difficult for White to settle his two stones at the top. With a low pincer at 'a', White can play through at 'b', but in this case the fight is unreasonable.



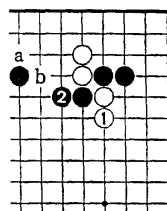
Dia. 169



Dia. 170



Dia. 171

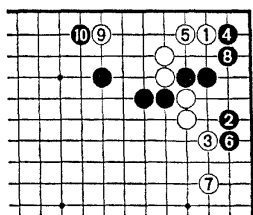


Dia. 172

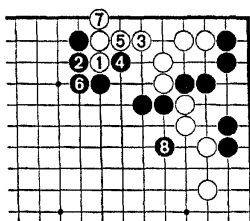
Dia. 173 (continuation). This is the ordinary continuation one could expect after *Dia. 172*. Black gets life quickly but White does not have a good way to live. Black answers 9 with 10.

Dia. 174 (good for Black). It is not so difficult just to get life but because 6 is sente, Black gets a strong shape here then attacks at the vital point of 8. The result is clearly bad for White as he is put completely on the defensive.

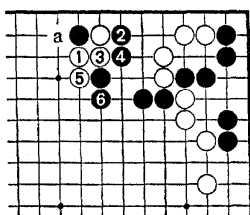
Dia. 175 (White captured). If getting life is bad, White tries sacrificing his group but the loss is too great. Black 2 is correct—Black at 3 is wrong. If White 3 at 'a', Black still plays 4. One cannot really call this a sacrifice.



Dia. 173



Dia. 174



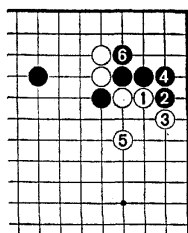
Dia. 175

Dia. 176 (also unreasonable). Blocking at 1 does not work well either. Black lives in the corner with 2 to 6, while White is split into two floating groups. It is most unlikely that he will be able to look after both of them.

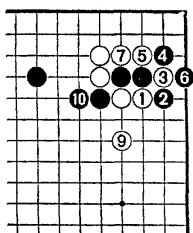
Dia. 177 (fruitless). Cutting at 3, then squeezing, works with the low two-space pincer but here it is fruitless. White must jump to 9, but after Black 10, it is just as difficult to settle the white group at the top as in *Dia. 173*.

Dia. 178 (good for Black). White must add a stone at 1, whereupon Black lives with 2 and 4. If White 5, then Black 6 and White will probably have to play 'a', sacrificing five stones. This makes White's play in the corner pointless.

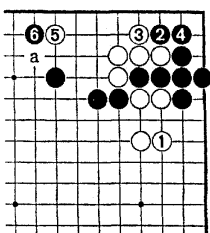
Dia. 179 (good for Black). If White 1, Black attacks nicely with the tesuji of 2 and 4. The conclusion is that when Black pushes through and cuts in *Dia. 161*, White 4 is the only move. All other moves give a bad result.



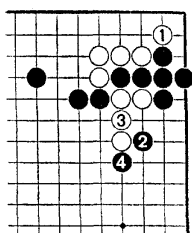
Dia. 176



Dia. 177
8 connects



Dia. 178

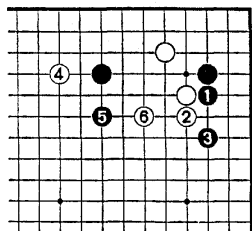


Dia. 179

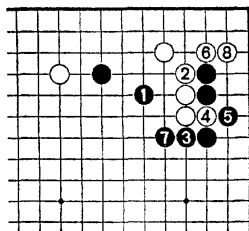
Dia. 180 (crawling). Playing docilely at 1 and 3 shows poor fighting spirit but that is not to say that this is disadvantageous for Black. White will probably make a high pincer at 4. White 6 in answer to Black 5 is an adaption from the low two-space pincer variation.

Dia. 181 (application). Black 1 is the vital point. The sequence to 8 is also seen with the low two-space pincer. The result, a division of profit and influence, is equal. If Black plays 3 at 6, White gets thickness by pushing at 3 and attacks the two black stones on the left. That is also a joseki.

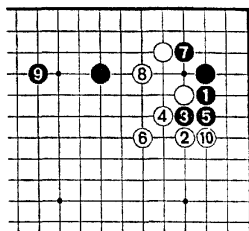
Dia. 182 (a plan). White 2 is also possible. The sequence to 5 is a joseki when there is no pincer. White 6 next is a good move. The result, after the exchange of 7 to 10, is equal.



Dia. 180 ◆

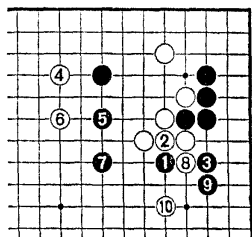


Dia. 181

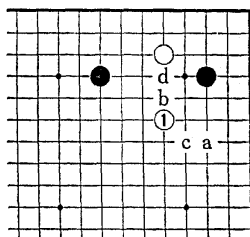


Dia. 182 ◆

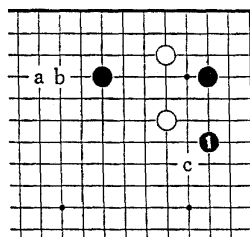
Dia. 183 (fighting). If Black wants to prevent White from blocking at 10 in *Dia. 182*, he can play 1 and 3, keeping the contact play in the corner in reserve. White naturally makes a pincer at 4 and the sequence to 10 follows. Fighting in the centre follows but White has the initiative. Black's shape is thin because he has been greedy on the right side.



Dia. 183



Dia. 184

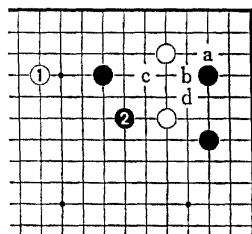


Dia. 185

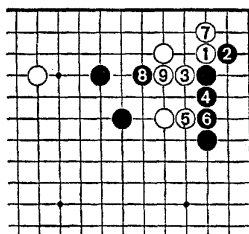
SECTION 5. The Two-Space Jump

Dia. 184 (orthodox). White 1 is the "orthodox" move here. It is played the most often and has the most variations. Black can answer at 'a' and 'b'; less common are 'c' and 'd'.

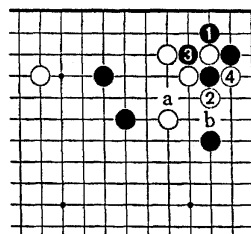
Dia. 185 (two-space extension). Black 1 can be called the "orthodox" answer. Next, White makes a pincer at 'a' or 'b', using his two stones for their influence. Consequently, a white position in the top left corner is desirable. Recently the pressing move at 'c' has also been experimented with.



Dia. 186



Dia. 187 ♦♦

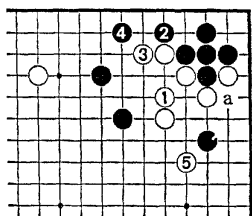


Dia. 188
⑤ connects

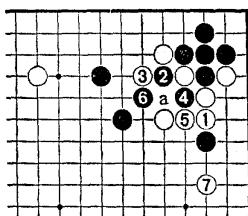
Dia. 186 (range of variations). Black 2, in answer to White 1, makes good shape and aims at the thinness of White's two-space jump. As reinforcement, White can choose among 'a' to 'd'. Each move has its own variations.

Dia. 187 (joseki). As always, White 1 aims at settling his stones quickly. Black 4 is peaceful. Peeping at 5 now is important. If 6, White achieves his purpose with 7.

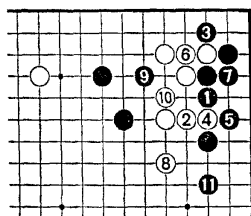
Dia. 188 (turning the tables). The previous sequence is the most peaceful one. Black can also switch to 1 here. After Black connects at 5, White can play 'a' or 'b'.



Dia. 189



Dia. 190 ♦♦

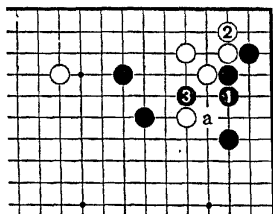


Dia. 191 ♦♦

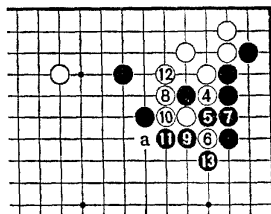
Dia. 189 (slightly better for Black). If White 1, Black crosses under with 2 and 4. This is a quasi-joseki, but Black gets a nice connection, while White's group is still insecure. If White tries to make territory on the right, Black 'a' becomes a big move, so Black is satisfied.

Dia. 190 (joseki). If White 1, Black cuts at 2. 3 to 5 is a standard sequence. Up to 7 is joseki. Leaving the cut at 'a' until it is necessary is correct for White. Black gets considerable profit.

Dia. 191 (joseki). It is possible for Black to give atari at 3 when White peeps at 2 (compare *Dia. 187*). White plays 4 before connecting. Up to 11 is joseki. White gets unavoidable bad shape for which he seeks compensation by attacking the three black stones.



Dia. 192



Dia. 193

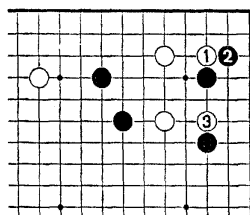
Dia. 192 (a slip). White must play 'a' when Black plays 1. If White 2, Black 3.

Dia. 193 (blockade). White is sealed in by the sequence to 11. With Black 13, White's disadvantage is obvious. Black can even play 13 at 'a'. White 12 is necessary—permitting Black to play at 12 is terrible.

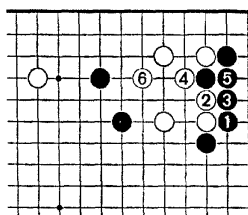
Dia. 194 (a stratagem). If White plays 3 on the star-point, *Dia. 190* or *191* is bound to result. White plays 3 here to try and avoid this. Black must not fall for his stratagem.

Dia. 195 (tricked). Black 1 falls for the trick. With 2 and 4, White forces Black into a low position. This is a miserable result for him. White 6 is given merely to show the correct shape if White wants to play here.

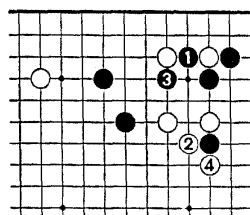
Dia. 196 (excellent for Black). Black's correct answer is at 1. Black again ignores White 2 and plays at 3. It goes without saying that this result is better for Black. He has a lot of area, while White's shape is tight and over-concentrated.



Dia. 194



Dia. 195

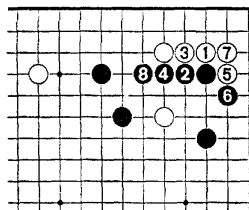


Dia. 196

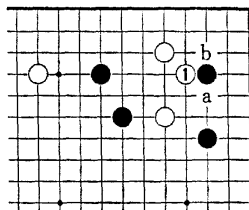
Dia. 197 (depending on circumstances). Black's strategy with 2 to 8 is to build thickness in the centre. This way of playing is advisable only in special circumstances, since White gets satisfactory profit in sente.

Dia. 198 (diagonal attachment). White plays 1 to prevent Black following *Dia. 188*. From the point of view of good shape, however, one is reluctant to play this move. Black 'b' is just about the only answer, though 'a' is played occasionally.

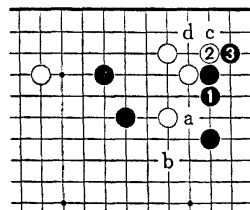
Dia. 199 (reversion). If Black 1, the position reverts to *Dia. 187*, which gives 'a' next. The light move at 'b' is also possible. The hane at 2 makes the corner stones quite resilient. If Black 'c', White plays ko with 'd' or just plays elsewhere.



Dia. 197 ♦



Dia. 198

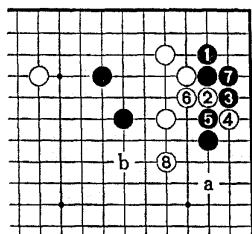


Dia. 199 ♦♦

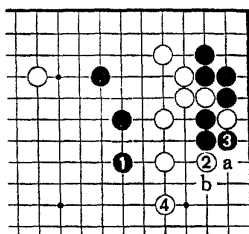
Dia. 200 (joseki). Black 1 is the vital point and also takes a lot of profit. White 2 and 4 are tesuji. White 4 at 5 is vulgar and shows a confusion with *Dia. 195*. Up to 8 is joseki. If next Black 'a', White attacks with 'b'.

Dia. 201 (forcing move). If next Black 1, White 2 is a nice forcing move. With 4, White is immune to attack. If Black plays 'a' with 3, White extends to 'b'. Black's position is too low, so 3 is the proper move.

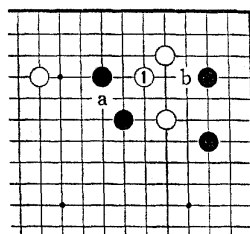
Dia. 202 (diagonal move). The point of White 1 is to avoid Black 1 and 3 in *Dia. 188*. The various moves devised to avoid this sequence are perhaps a sign that it is unfavourable for White. White 1 aims at 'a'. Black can defend against this or play at 'b'.



Dia. 200 ◆◆



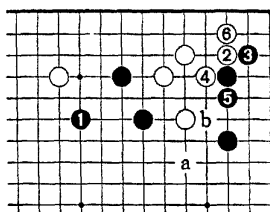
Dia. 201



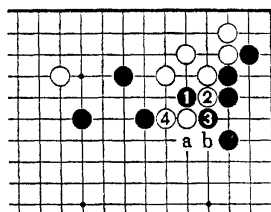
Dia. 202

Dia. 203 (White settles himself). Black 1 is correct shape for preventing White from playing across. Since a black atari at 6 is now impossible, the sequence to 6 results, with White settling his group. White 6 at 'a' is also possible. In this shape, White 'b' is not necessary.

Dia. 204 (ineffective). Because of the white diagonal move, Black 1 is now ineffective. With 2 and 4, White avoids being sealed in. Black 1 at 'a' is possible. After White 3, Black 'b', Black does seal White in, but since White is already settled here, Black's position is insecure.



Dia. 203 ◆

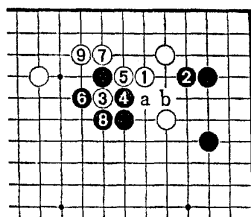


Dia. 204

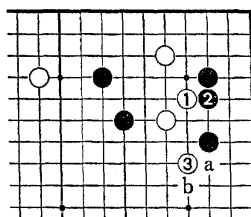
Dia. 205 (joseki). If the ladder is favourable, Black 2 is a good move. In the sequence to 9, White sacrifices a stone to connect underneath. Black can cut at 'a' or 'b', but since these are dame points, neither side will play there for the time being.

Dia. 206 (a new pattern). White 1 is a relatively new pattern invented by Sakata Eio 9-dan. The exchange for 2 is a loss but White defends the weakness of his two-space jump in sente and follows up with the severe move at 3. Black 'a', permitting White 'b', shows poor fighting spirit.

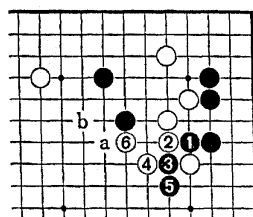
Dia. 207 (joseki). Black 1 and 3 are natural. Up to 6 is joseki. Next, Black can play 'a' or 'b'—there is no set pattern. White seems to have sacrificed his pressing stone, but it still has life left in it, while 4 and 6 give White a strong shape.



Dia. 205 ◆◆



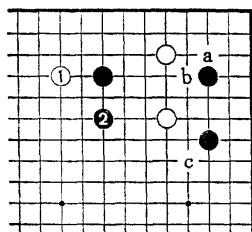
Dia. 206



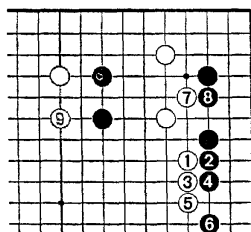
Dia. 207 ◆◆

Dia. 208 (one-space checking extension). If White makes the checking extension of 1, Black jumps to 2. The variations of White 'a' or 'b' are as already shown. The newest move is White 'c', but this is still being experimented with.

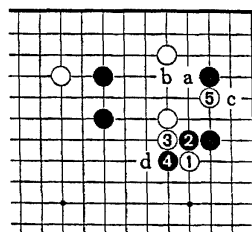
Dia. 209 (adequate for White). Black 2 is a timid move, especially after the exchange at the top. After 2, 4 and 6 are necessary, so White plays 7 (this move is analysed in *Dia. 228* etc.), then attacks at 9, getting an adequate result.



Dia. 208

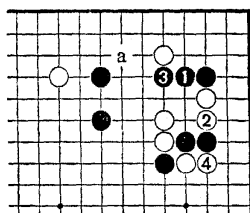


Dia. 209

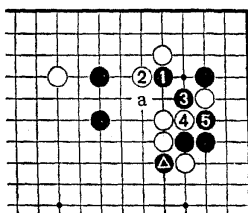


Dia. 210

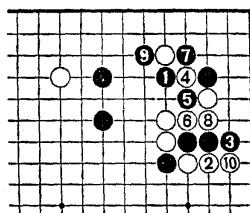
Dia. 210 (the cut). Fighting spirit calls for 2 and 4, White 5 immediately is a tesuji. This move epitomizes the severity of modern Go. Black can choose between 'a' to 'd', but no definitive joseki has yet emerged for any of these moves.



Dia. 211 ◆



Dia. 212



Dia. 213 ◆

Dia. 211 (Black extends). If Black 1, White 2. With 3 and 4, an exchange takes place. Black's territory is not secure without another move at 'a', while a spark of life remains in his two captured stones, so this result is equal.

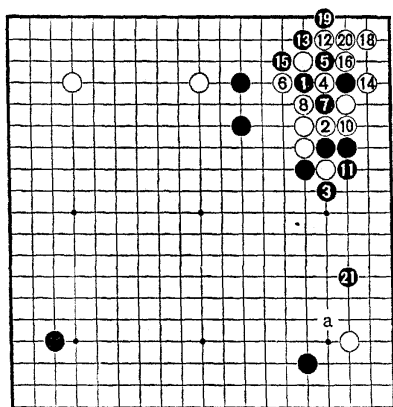
Dia. 212 (Black attaches). Black 1 hopes for White 2, whereupon Black cuts with 3 and 5, making 1 into a diagonal connection. Black ▲ is now in a splendid position and Black still has the hane at 'a', so White will have trouble looking after his stones. White 2 is a resourceless move.

Dia. 213 (exchange). White attempts to capture with 2. Preparatory to sacrificing these stones, Black plays 3 to induce White 4. The exchange up to 10 results. Compared to *Dia. 211*, Black has a better grip on his territory, while White has a strong shape with 10. This is probably a 50-50 result.

Ref. Fig. 22. Otake played the new move of 2 in a 30 second per move TV game. White squeezed with 4 and 6, producing a novel variation. If instead of 2, White plays 11, following *Dia. 213*, Black gets sente and can make the excellent pressing move at 'a'. White wanted to avoid this, but his plan did not work, for Black got to make a good pincer at 21.

Dia. 214 (black hane). When this pattern first appeared, the black response at 1 was most common. Black gets a solid position with 3 but he has to endure the white forcing move at 4. The sequence to 9 was regarded as joseki.

Dia. 215 (Kajiwara's theory). Suffering the forcing move at 4 in *Dia. 214* is very painful for Black. Kajiwara, who dislikes submissive play, holds that Black should capture at 3. Black answers 6 with 7, aiming to settle his groups separately, but this way of playing requires considerable fighting strength.

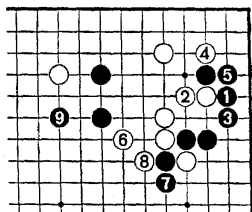


9, 17 connects

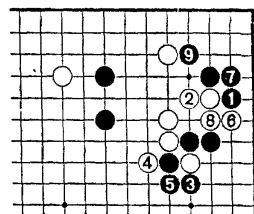
Ref. Fig. 22

NTV Japan Series (1973)

White : Otake ; Black : Rin Kaiho

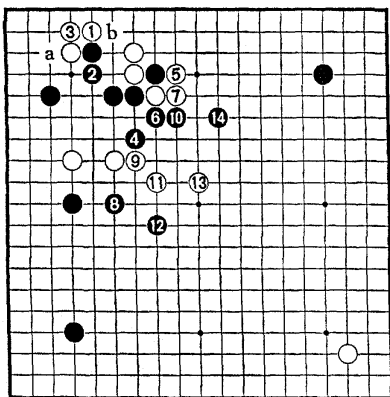


Dia. 214

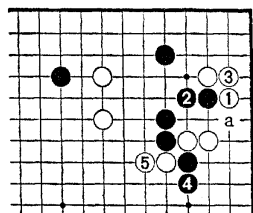


Dia. 215

Ref. Fig. 23. Connecting at White 3 was an experiment made by Rin Kaiho. This all-out move prevents Black 'a', but leaves Black the hane at 'b' to aim for. Consequently, White must capture at 5 when Black plays 4. White must be prepared for a violent attack on his two stones on the left. Black 8 and 10 are calm moves preparing for a drawn-out game.



Ref. Fig. 23
12th Meijin Title, 6th Game (1973)
White : Rin Kaiho ; Black : Ishida



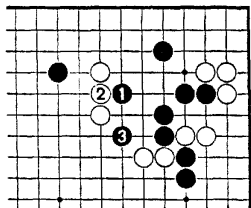
Dia. 216

Dia. 216 (explication of the Figure). Since the pattern in the Figure appears frequently in games, we will give a detailed explanation. For convenience, the position is transferred to the top right corner. Black aims at 'a' after 3 and 4. Trying to go ahead with this immediately does not succeed, as White can resist at 5.

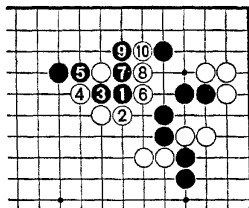
Dia. 217 (reckless for White). To begin with, Black must settle his own group. Black starts off by peeping at 1. If White connects, Black 3 separates White. White 2 is not likely, however.

Dia. 218 (Black fails). White 2 is a good answer, foiling Black's plan. If Black cuts with 3 and 5, then he is crushed by White 6 to 10. If Black 1 does not work, Black has no other appropriate move.

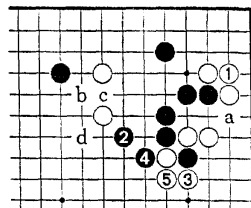
Dia. 219 (inevitable). For this reason, Black must make the preparatory move at 2. White plays 3, forestalling a black extension here and also preventing Black 'a'. The exchange of 4 and 5 is inevitable. Now the white stones at the top are weak. What if Black attempts to capture them with Black 'b', White 'c', Black 'd'?



Dia. 217



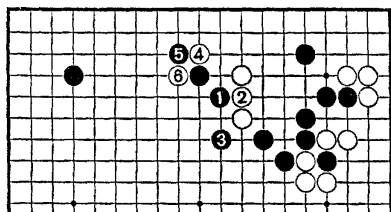
Dia. 218



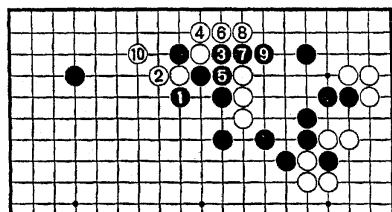
Dia. 219

Dia. 220 (a disagreeable tesuji). Naturally I had a look at this sequence during the game. I did not play it because White has a disagreeable counter with 4 and 6.

Dia. 221 (White settles himself). The moves to 5 can be expected, after which White makes nice shape and settles himself with 6 to 10. Since White has played all-out on the right, he is happy to settle himself like this at the top. Black is over-concentrated.



Dia. 220

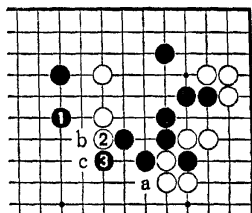


Dia. 221

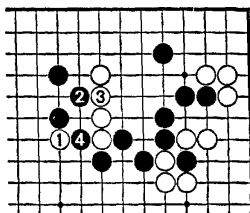
Dia. 222 (the second problem). For the above reason Black 1 was played. After White 2, Black pushed at 'a' in the game, but what if he played at 3? This is the second problem. White 'b' in answer to 3 makes awkward shape, while Black cuts at 'b' if White plays 'c'.

Dia. 223 (the cut). White 1 is the only move left. Black peeps at 2, then cuts at 4, making it difficult for White to settle himself. In contrast to *Dia. 220*, White's group is heavy.

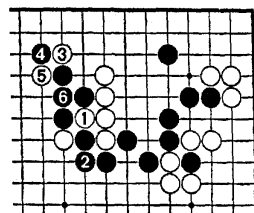
Dia. 224 (a hard fight for White). White tries the same moves as in *Dia. 220*, but Black 6 is a calm move making it difficult for White to settle himself. This time the group is too big just to discard, but how can White live in this small space?



Dia. 222



Dia. 223

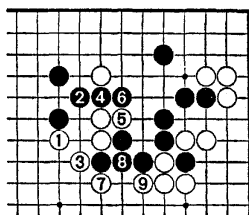


Dia. 224

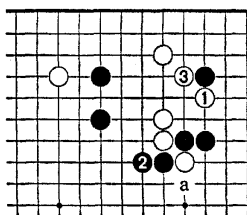
Dia. 225 (changing course). The only solution for White is to play at 3, ignoring the peep. Up to 9, White builds strength in the centre. This is not what Black is hoping for. Considering the komi, I felt reluctant to play like this.

Dia. 226 (extending into the centre). Extending at 2, ignoring White 1, is feasible. White 3 is natural. Playing 'a' next is solid, but first Black wants to play a probe in the corner.

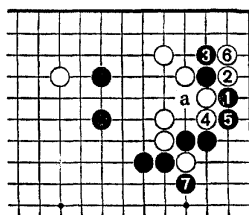
Dia. 227 (one pattern). Black 1 is tesuji. The sequence to 6, capturing two black stones, keeps things simple. If White plays 4 at 5, Black makes a troublesome cut at 'a'. In my opinion, the result to 7 is even.



Dia. 225

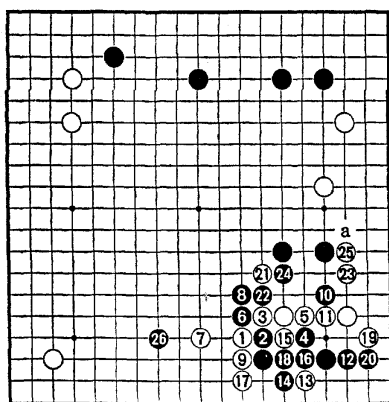


Dia. 226

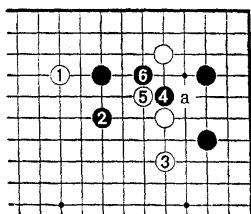


Dia. 227 ♦

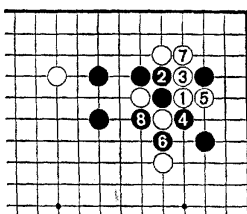
Ref. Fig. 24. Black 4, forestalling White 16, was a new move. White 5 at 6 is bad, for Black plays at 10. Black now cut at 6. Black 10 at 11, followed by White 10, Black connection, then a black cut on the left or right of 10, was also possible. White 21–23 was a mistake in order—White 23 should be played first. If Black had played at 'a' before 26, his position would clearly have been superior.



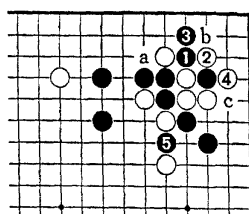
Ref. Fig. 24
14th Meijin League (1975)
White : Sakata ; Black : Yamabe



Dia. 228



Dia. 229

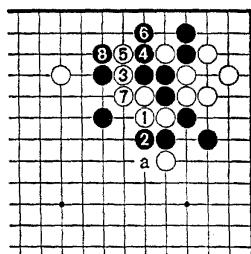


Dia. 230

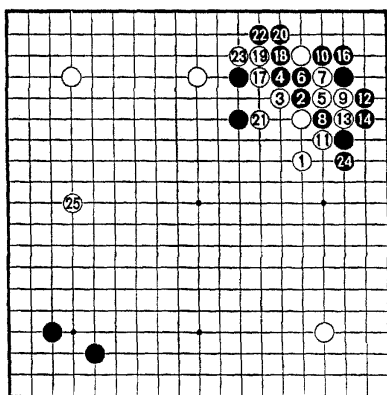
Dia. 228 (defenseless). White 3 is a vague move which has little effect on Black to the left or the right. Black makes a strong attack on the defenseless two-space jump with 4 and 6. The reason for playing 'a' (7 in *Dia. 209*) was to forestall this attack.

Dia. 229 (black thickness). The moves to 5 are inevitable. The result to 8 has become a joseki, but Black's central thickness is superior to White's corner profit.

Dia. 230 (variation). Black can cut at 1 instead of 6 in *Dia. 229*. After White 2 and 4, Black returns to 5, but he has created some potential in the corner. If White plays 4 at 'a', Black connects and White captures at 'b', but Black squeezes at 'c', increasing his thickness. After 5—



Dia. 231



15 connects

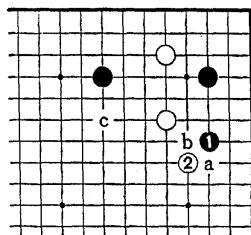
Ref. Fig. 25

13th Judan Title (1974)

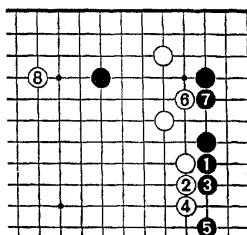
White : Takagawa ; Black : Ishida

Dia. 231 (unable to move). White cannot connect at 1. In the sequence to 8, White is immobilized. Instead of 1, White should play a forcing move at 'a'.

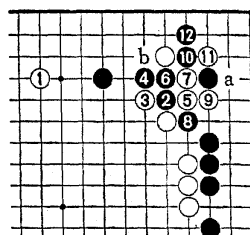
Ref. Fig. 25. White changed the sequence by giving atari at 11. If Black connects at 13, White is happy to play at 12. Instead, Black squeezed with 12 and 14. The result to 24 was forced. Just one move reversed the result in *Dias. 229 and 230*, with White now getting central thickness and Black corner profit.



Dia. 232



Dia. 233 ♦♦



Dia. 234

Dia. 232 (pressing immediately). Recently the white move at 2, pressing immediately without exchanging the checking extension for the black jump, has been popular. In this case Black answers at 'a'. Pushing up at 'b', then cutting, is possible, but White is not troubled so much by this, as there is no black stone at 'c'.

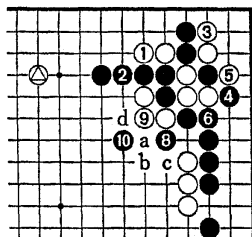
Dia. 233 (joseki). The sequence to 8 is joseki. White would prefer not to play 6 but this cannot be helped. The loss incurred with Black 7 must be made up by attacking at 8.

Dia. 234 (White's weakness). If White omits 6 in *Dia. 233*, Black 2 and 4 are possible. The moves to 9 are forced, then Black cuts at 10. If White 'a' after 12, then Black captures at 'b', making White's pincer at 1 ineffective.

Dia. 235 (good for Black). If White continues after *Dia. 234* with 1 and 3, Black squeezes with 4 and 6, then plays 8 and 10. The three white stones can escape with White 'a'. Black 'b', White 'c', but Black squeezes with 'd'. This is unbearable. Naturally White △ has lost its value.

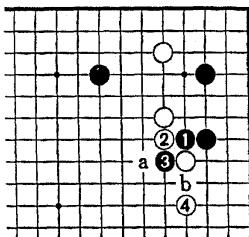
Dia. 236 (push and cut). Black 1 and 3 show strong fighting spirit. White 4 is a standard tesuji and one well worth remembering. Black 'a' next is usual but 'b' is not completely out of the question.

Dia. 237 (set pattern). The moves to 6 form a set pattern which is followed by fighting. It depends on the position, but on the whole White seems to have a better foothold. With his thin shape, the fighting will be difficult for Black.

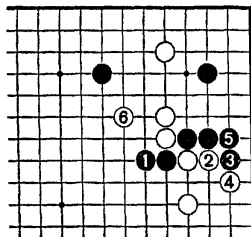


Dia. 235

⑦ connects



Dia. 236

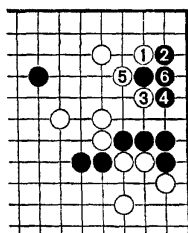


Dia. 237

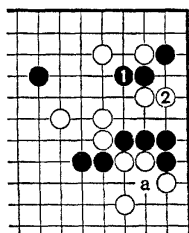
Dia. 238 (Black's thinness). One concrete demonstration of Black's thinness is given by White 1. Black cannot avoid the distressing kikashi sequence to 6.

Dia. 239 (dangerous). If Black resists with 1, White 2 is good. Black will not be captured as he has the cut at 'a', but it is generally regarded as bad to be forced to resort to getting life like this.

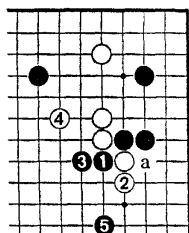
Dia. 240 (wrong way). White 2 is rather inefficient. The same exchange of 3 and 4 takes place but now Black can take the initiative by attacking at 5. Since White 'a' is usually sente in this shape, White 2 is the wrong point.



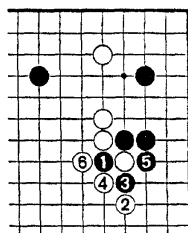
Dia. 238



Dia. 239

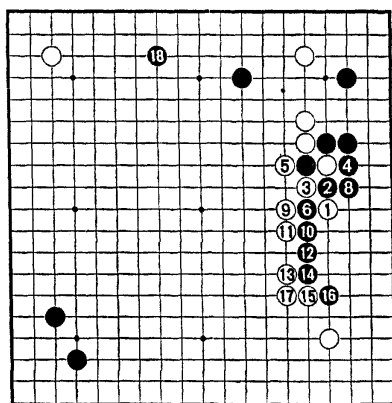


Dia. 240



Dia. 241

Dia. 241 (squeeze). If Black 3, White squeezes with 4 and 6. Since the early days of Go theory, this squeeze has been regarded as good for White. This belief is part of modern Go common sense. Nonetheless, in one of my games my opponent played 3 and 5 in cold blood.

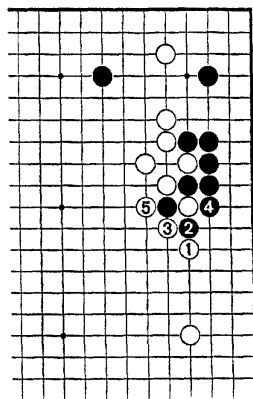


⑦ ko

Ref. Fig. 26

12th Meijin Title, 5th Game (1973)

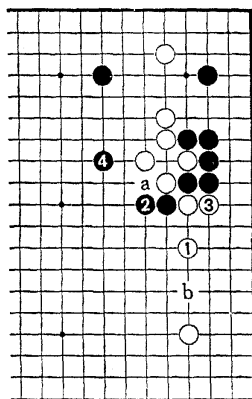
White : Ishida ; Black : Rin Kaiho



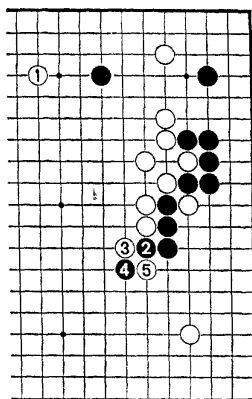
Dia. 242

Ref. Fig. 26. I was a little surprised by Black 2. It requires courage to make a determined move like this in an important match. The moves to 8 are forced. White 9 and 11 seem guileless but there seems to be no other good way to play. White 13 is too mild. With White ending in gote, Black is able to extend to 18 and his strategy has succeeded.

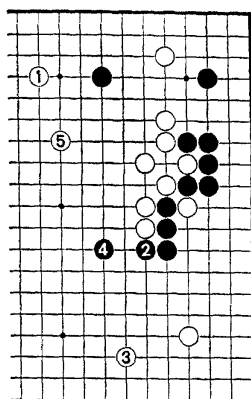
Dia. 242 (supplement). If White plays 1 after 8 in the Figure, he is satisfied if Black plays 2, for he squeezes again with 3 and 5.



Dia. 243



Dia. 244

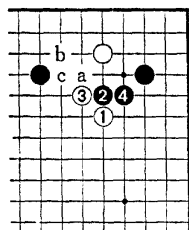


Dia. 245

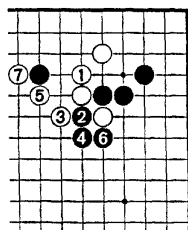
Dia. 243 (encircled). However, Black will extend at 2 instead. After White 3, Black encircles White with 4. Because Black has the atari at 'a', there is no suitable way for White to get out. Black can also aim at the severe invasion at 'b'. This result means hard fighting for White.

Dia. 244 (hurrying the pincer). White 13 in the Figure was close to being the losing move. White must hasten to make the pincer at 1. If 2 and 4, a fight develops.

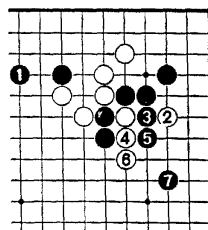
Dia. 245 (large-scale). White can also respond at 3. Black 4 is a good point, but White surrounds at 5, bringing about a large-scale game. In any case, the pincer at 1 is absolutely necessary. With Black 18, the interest went out of the game for White.



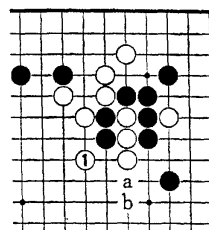
Dia. 246



Dia. 247 ♦♦



Dia. 248 ♦♦



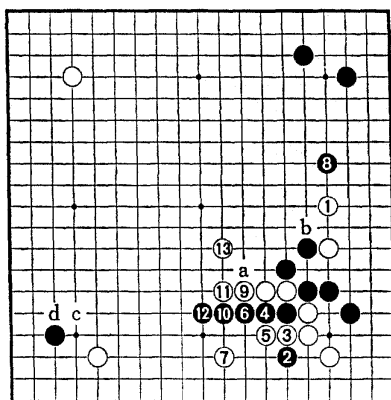
Dia. 249

Dia. 246 (Black attaches). Black moves directly against White's thinness with 2 and 4. This is another combination typical of modern Go. Next, White can choose between 'a', 'b' and 'c'.

Dia. 247 (joseki). Up to 5 is a set pattern. If Black 6, White 7. This is a peaceful result. In actual play this is unusual.

Dia. 248 (joseki). Black nearly always plays at 1, whereupon White 2 is tesuji. Up to 7 is joseki. White's strategy after this is difficult to decide.

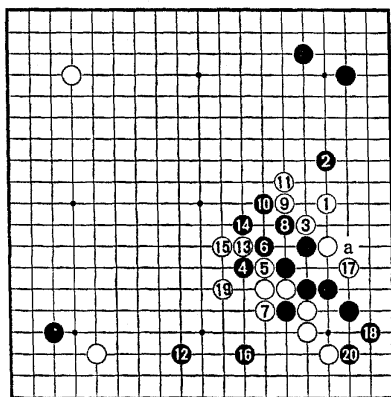
Dia. 249 (a little mild). The problem is what to do about the two black stones. White 1 is solid but a little too straightforward and inefficient. Black has an annoying forcing move at 'a'. Alternatives to White 1 are 'a' and 'b'.



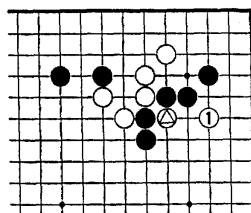
Ref. Fig. 27
10th Meijin Title, Game 1 (1971)
White : Rin Kaiho ; Black : Fujisawa Shuko

Ref. Fig. 27. If Black plays 8 at 'a', White would obviously extend on the right side, so Black checked at 8, intending to play next at 'a' if White answered at 'b'. White countered with 9, but according to Rin: "This was not good, being too abrupt. I should have played 9 at 'c'. If then Black 12, I could have blocked at 'd' and staked the game upon rescuing my stones on the right."

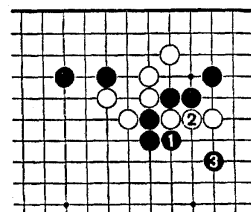
Ref. Fig. 28. In a game between the same players a year earlier, Black checked at 2 immediately. A new variation appeared, but there are problems with the moves of both here. White should have played 5 simply at 7—if Black 5 next, White plays 17. With Black 16, attaching at 'a' is the vital point. This would have put White on the spot. The play at 'a' or 17 was the crucial point for both, since it affects the base for both sides. Instead of White 13 even, a play at 17 was correct.



Ref. Fig. 28
9th Meijin Title, 6th Game (1970)
White : Rin Kaiho ; Black : Fujisawa



Dia. 250



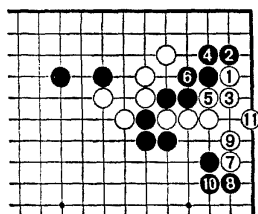
Dia. 251

Dia. 250 (tesuji). White 1 is the pivotal tesuji in the formation of this joseki. In itself it is a sacrifice play in order to escape with ⊖. Moving directly with ⊖ does not work. It is unreasonable for Black to try and capture both ⊖ and 1.

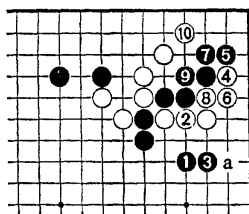
Dia. 251 (unreasonable). If Black 1 and 3 work, this joseki is a fraud. The rebuttal is simple.

Dia. 252 (Black dies). White plays 1 and 3. Black must connect at 4. After 7 and 9, Black must again connect, so White lives, meaning that Black perishes in the corner.

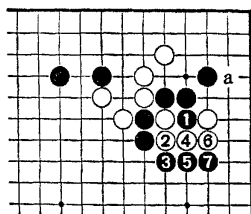
Dia. 253 (one move behind). Black tries 3 which eliminates White 'a'. White 4 to 10, however, puts White one move ahead in the fight in the corner.



Dia. 252

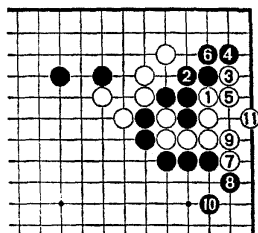


Dia. 253

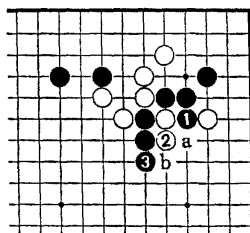


Dia. 254

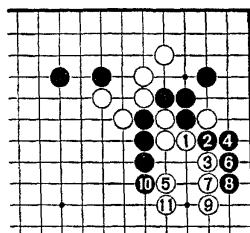
Dia. 254 (the strongest attack). Black 1 to 7, filling in White's liberties, forms the strongest attack Black can make. White cannot play 'a' because of lack of liberties, but—



Dia. 255



Dia. 256



Dia. 257 ♦

Dia. 255 (disaster). White just changes the order with 1 to 5. White 7 and 9 are sente because of Black's own shortage of liberties, so White lives as before, killing Black in the corner.

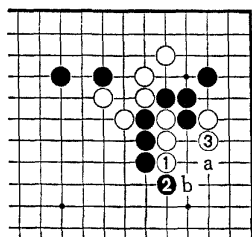
Dia. 256 (a possibility). Black 1 and 3 are a possibility and cannot simply be dismissed as diverging from joseki. White can answer at 'a' or 'b'.

Dia. 257 (fighting ahead). If White 1, Black naturally cuts at 2. White 3 and 5 make good shape. Black 6 is natural, preventing White from blocking there. White 7 is solid—this move at 9 immediately is a possible tesuji. Fighting lies ahead after 11.

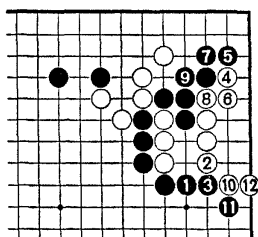
Dia. 258 (a strong move). Pushing at 1 seems slow but is a strong move. Black has to look out for his corner group. If Black plays 'a' after 3, White answers with 'b'.

Dia. 259 (collapse). If Black 1 and 3, White almost lives with 4 to 12 while Black has no way to live in the corner. Black collapses.

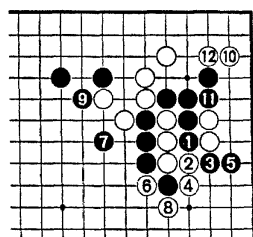
Dia. 260 (variation). Black's only follow-up after *Dia. 258* seems to be 1 and 3. With 5 he captures two stones, while White gets a ponnuki. Black encircles White with 9, but White has the exquisite tesuji of 10, giving him life in the corner.



Dia. 258



Dia. 259

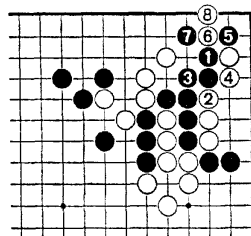


Dia. 260

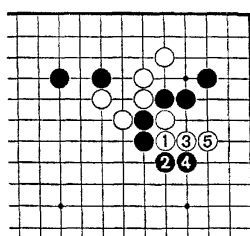
Dia. 261 (Black is captured). Black cannot resist White's tesuji. If he intercepts at 1, White counters with 2 and 4, then kills Black with the familiar sacrifice and squeeze tesuji.

Dia. 262 (vulgar). White 1 is vulgar style but has been seen in a professional game. After White 5, Black must be careful.

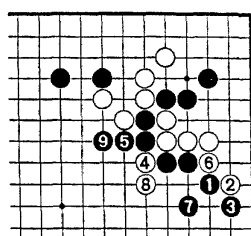
Dia. 263 (give way). Black must give way with 1. This is actually a good move. White can writhe around but unless Black makes a slip, he cannot hope to succeed.



Dia. 261



Dia. 262

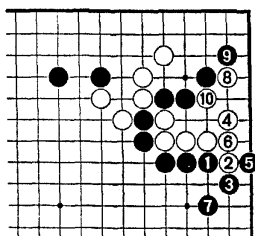


Dia. 263

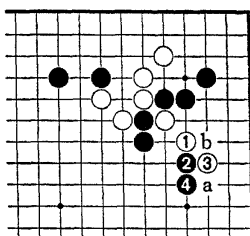
Dia. 264 (getting away with it). Black 1 is terrible, since it permits White to make a comeback with 2 and 4. Since Black has to make a gote move at 7, White gets to play 8 and 10 and has got away with his unreasonable move.

Dia. 265 (impossible). White 1 is out of the question. Black 4 makes miai of 'a' and 'b'.

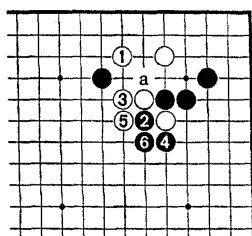
Dia. 266 (the white jump). White 1 is the other main pattern in this joseki. White 'a' welcomes a fight, while White 1 avoids it. Up to 6 is joseki. White's continuation depends on the overall position.



Dia. 264



Dia. 265

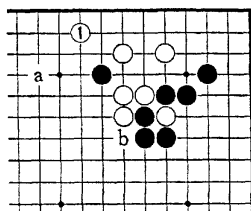


Dia. 266 ♦♦

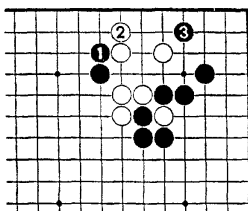
Dia. 267 (continuation). White 1 is the most solid move. If White has influence in the top left corner, he can check at 'a'. If Black looks like building a large area on the right, White can push at 'b'. Switching elsewhere is also possible.

Dia. 268 (playing elsewhere). White must be prepared for Black 1 if he plays elsewhere. If White 2, Black 3 takes territory while attacking. If this strong attack is possible, playing elsewhere is not good.

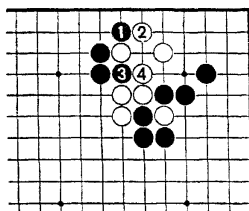
Dia. 269 (ko). Ignoring Black 1 in *Dia. 268* is possible. Black may then threaten White's base with 1 and 3. If so, White plays ko. The outcome of this ko depends on the strength of the players. Remember that White has made two moves elsewhere.



Dia. 267



Dia. 268

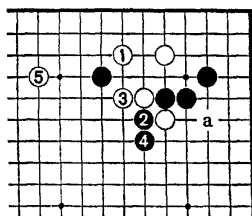


Dia. 269

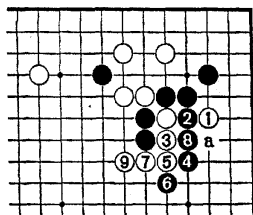
Dia. 270 (Black extends). Black can play 4 to prevent White from giving atari as in *Dia. 266*. It is hard for White to ignore this move. A pincer at 5 is usual. White is aiming at 'a' but he must be cautious in making this move.

Dia. 271 (the ladder). White must check out the ladder before playing 1. If the ladder favours Black, he can play 4, giving the sequence to 9. If White plays 5 or 7 at 8, Black cuts at 'a', setting up a ladder.

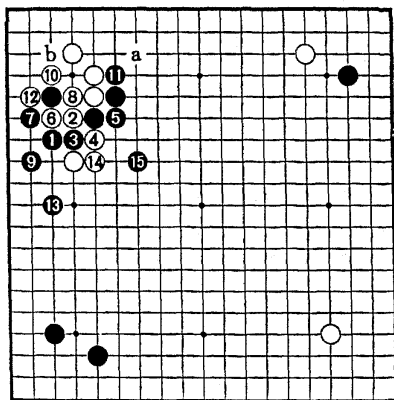
Ref. Fig. 29. This is an example of White playing out at 2. The moves to 9 are forced. The established theory is that Black can be happy with the result here, since he gets to play on both sides, at 11 and 13. Since Black has an enclosure in the bottom left corner, he can attack at 15, making the game an easy one for him. White 10 at 'a', followed by Black 10 and White 'b', is also possible.



Dia. 270 ◆



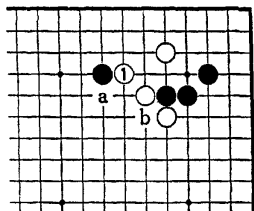
Dia. 271



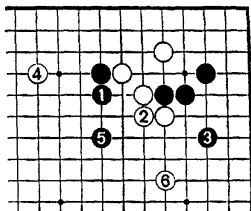
Ref. Fig. 29
17th Nihon Ki-in Championship,
Round 1 (1969)
White : Miyashita ; Black : Ishida

Dia. 272 (diagonal attachment). Since Black's aim in this joseki (with 2 and 4 in *Dia. 246*) is to cut, White tries to prevent this with 1. This is not a nice shape, but it can be effective in fighting. Black can answer at 'a' or 'b'.

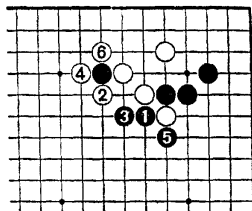
Dia. 273 (fighting). If Black 1, White achieves his purpose of preventing the cut with 2. After 3 and 4, a fight develops. White 2 makes him surprisingly strong, while the speedy move at 6 also makes good shape. This is the result White wants.



Dia. 272



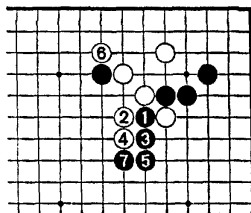
Dia. 273



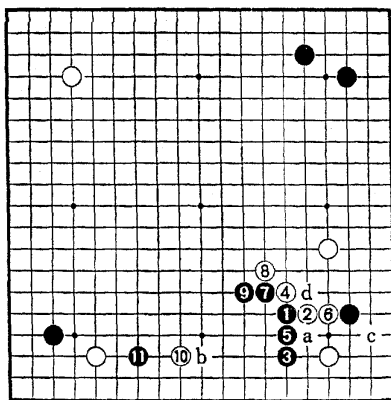
Dia. 274 ◆

Dia. 274 (equal). Black should after all go through with the cut at 1. Black 3 is the vital point. The result to 6 is regarded as equal. At the least it cannot be bad for Black. White 6 is the proper move but it can be omitted.

Dia. 275 (good for Black). White must not give atari at 2. This point is a vital point for Black but not for White. After 2, 4 is necessary but White incurs too much of a loss here. If 6, Black 7 is a thick move. This result is good for Black.



Dia. 275



Ref. Fig. 30
27th Honinbo Title, 1st Game (1972)
White : Rin Kaiho ; Black : Ishida

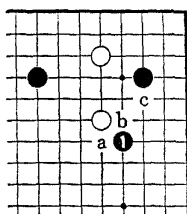
Ref. Fig. 30. Black 3 flies off in a completely different direction. I played this move on impulse, without having particularly studied it, but if one hypothesizes Black 1 as a counter-pincer at 3, then White 2 at 6 is the correct move. Since 2 is on the wrong point, I thought that 3 was feasible. Black 5 to the left of 1 is bad, because White plays 'a'. White 6 at 'd', linking 2 and 4, followed by Black 'b' and White 'c', is also possible.

Dia. 276 (large knight move). Since the two-space extension is “orthodox”, Black 1 can be called irregular. This is a mischief-making move. White ‘a’ is the usual answer; playing ‘b’, then cutting, is a fighting answer; White ‘c’ is a standard tesuji but does not give a good result here.

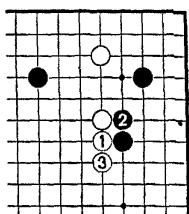
Dia. 277 (magnificent). If White 1, Black comes back to 2. Next, White naturally must extend at 3. This makes magnificent shape. White is unconcerned about the thinness of his two-space jump. Next—

Dia. 278 (joseki). Black continues with 4 and 6. White cuts at 7, then plays 9. Black 10 keeps things simple. Up to 14 is joseki. White 15 is a superb point and should be played immediately. This is a good, joseki-like result, with a division of profit and influence.

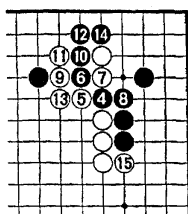
Dia. 279 (not to Black's liking). The idea of Black 1 instead of 14 in *Dia. 278* is to prevent White from playing ‘a’. Black takes sente with 3, so is able to play 5, but making White play 4 is terrible for Black.



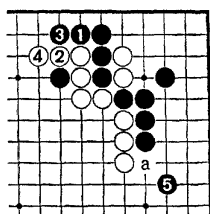
Dia. 276



Dia. 277



Dia. 278 ◆◆

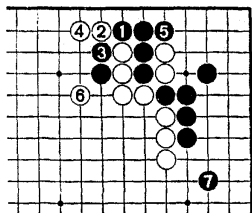


Dia. 279

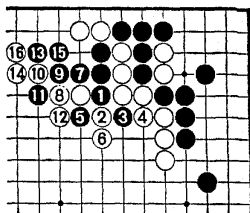
Dia. 280 (unnecessary resistance). White 2 is not called for. Black cuts at 3 before playing 5. White has to play 6, so Black plays 7. Although the two black stones are captured, Black can make various forcing moves in this area, so these stones will be a burden to White.

Dia. 281 (reckless). Black 1 etc. is reckless in the extreme and shows ignorance of Go theory. The two black stones should be utilized indirectly for various forcing moves from the outside. Trying to save them permits White to build a wall on the outside and still ends in gote. This is absurd.

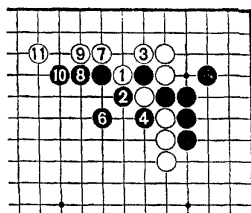
Dia. 282 (transformation). When White plays 1 to sacrifice his two stones, Black can switch to 2 (instead of 10 in *Dia. 278*) and 4. White must connect with 5—cutting on the outside to start a ko is not feasible. The moves to 11 follow.



Dia. 280



Dia. 281



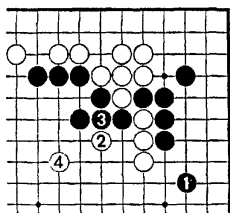
Dia. 282
⑤ connects

Dia. 283 (equal). Next, 1 to 4 is likely. The result is equal but this is rather in the nature of a minor variation. It is not Black's purpose with 1 in *Dia. 276* to bring about this result but rather the joseki in *Dia. 278*.

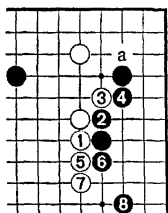
Dia. 284 (a superfluous hane). White 3 looks possible. If 4 and 5, White seems to have prevented Black from playing a hane through this gap. However, Black 6 and 8 are adequate. White 3 is a bad move which loses White the move at 'a'.

Dia. 285 (tesuji). White △ has merely strengthened Black and decreased his own liberties, permitting the severe attacking tesuji of 1 and 3. Naturally, Black must be very careful about the timing of this attack, but since he can cut White without fail, this is quite a threat.

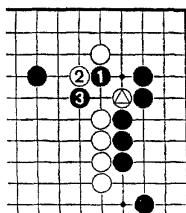
Dia. 286 (timid). White 3 is a timid defensive move. With 4, Black's position is by far superior. In a professional game this would decide the issue. White 3 is out of the question.



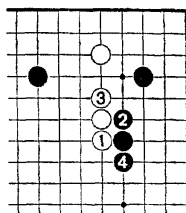
Dia. 283 ♦



Dia. 284



Dia. 285



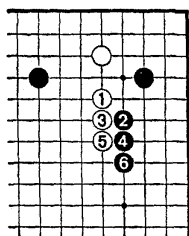
Dia. 286

Dia. 287 (tewari). If one analyses the exchange in *Dia. 286*, it is equivalent to 1 to 6 here. White 3 is a forbidden move in joseki, yet White makes things worse by pushing again at 5.

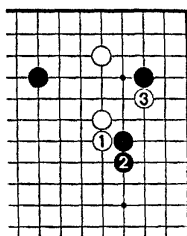
Dia. 288 (overplay). Black 2 is an overplay. White 3 is a tesuji striking at the weak point of the large knight's move. White can play here earlier but it is most effective the moment Black makes himself heavy with 2. Black has been cut into two.

Dia. 289 (good for White). Black has no choice but to take the corner with 1 and 3. The moves to 6 result. White is satisfied, for the thickness gained with 4 works well in the centre.

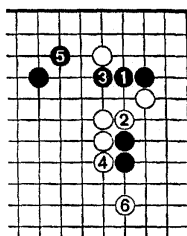
Dia. 290 (scope for action). Black 5 in *Dia. 289* is the proper move. Black 1 here is too heavy. White settles this area lightly with 2, then plays 4. This works easily. If Black 5, White 6; then if Black 'a' or 'b', White 'c'.



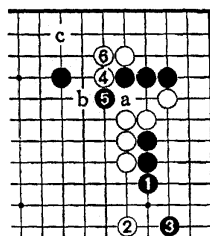
Dia. 287



Dia. 288



Dia. 289

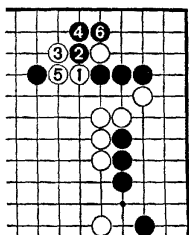


Dia. 290

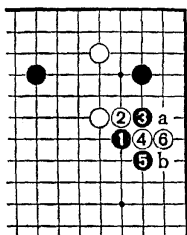
Dia. 291 (breakthrough). Black 2 is solid but White breaks through with 3 and 5 and the solitary black stone is now wasted. Black has lost more at the top than he gained on the side. The exchange in *Dia. 289* is unavoidable.

Dia. 292 (push through and cut). White 2 and 4 are strong moves leading to some complicated variations. The ladder must be favourable for White to play like this. Up to 6 is a set pattern. Next, Black 'a' is usual but 'b' is also possible.

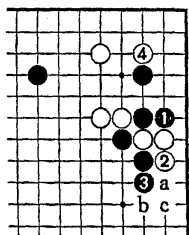
Dia. 293 (a good contact play). If Black 1, White exchanges 2 for 3, then plays 4. White 'a', Black 'b', White 'c' is too low, so White makes the probe at 4. He is prepared to sacrifice the three stones. White 4 also involves a ladder.



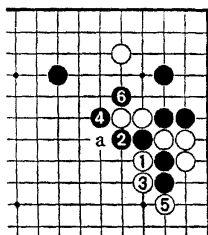
Dia. 291



Dia. 292

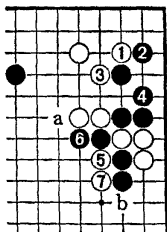


Dia. 293

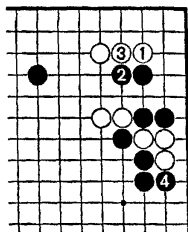


Dia. 294

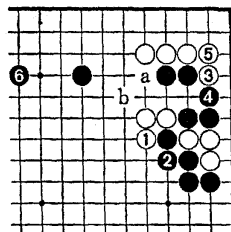
Dia. 294 (equilibrium). The corner contact play maintains equilibrium with the ladder. This ladder is created by 1 and 3, threatening 'a' and 5. In this position, however, Black plays at 4, forestalling the ladder at 'a'. The exchange of 5 and 6 is just not good enough for White.



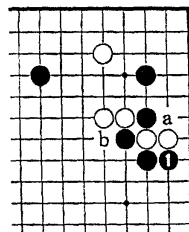
Dia. 295



Dia. 296



Dia. 297 ◆◆



Dia. 298

Dia. 295 (the aim of the contact play). White 1 hopes for Black 2. Having played this move, Black must answer 3 at 4, whereupon White plays 5 and 7. If now Black 'a', then White 'b' is good enough. Black cannot capture White as in *Dia. 294*.

Dia. 296 (capturing three stones). In *Dia. 295*, White 1 worked perfectly, so Black tries to avoid being taken advantage of by extending at 2, then capturing at 4. Next—

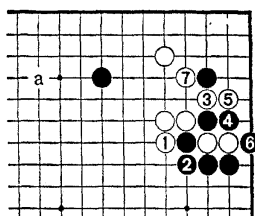
Dia. 297 (joseki). Up to 5 is joseki. Black is strong on the side while White has profit in the corner. Next, Black 6 perhaps. Note that because of shortage of liberties, Black cannot separate White with 'a' or 'b'.

Dia. 298 (outside block). If Black 1, White can play 'a' or sacrifice with 'b'.

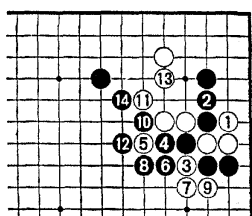
Dia. 299 (equal). Up to 7 is an equal division of profit for White and strength for Black. Next, Black will probably play at 'a'.

Dia. 300 (exchange). If White 1, the moves to 7 are forced. Up to 12 an exchange results. Neither side dies in the corner.

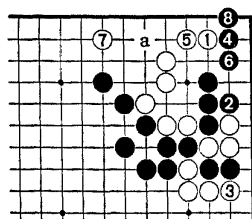
Dia. 301 (superiority unclear). In the sequence to 8, both sides live. If White tries to capture by playing 7 at 8, Black plays 'a' and wins the fight, since his group has an eye while White has not. It is hard to evaluate the sequence to 8 just in the local context.



Dia. 299 ◆



Dia. 300



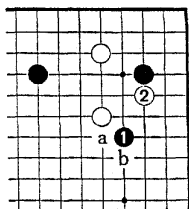
Dia. 301

Dia. 302 (simple attachment). White tries 2 without exchanging 'a' and 'b'. This is certainly the vital point but playing it immediately is not effective, since Black's stones are light. That is, the timing is bad. In fact, Black 1 can be seen as enticing White 2.

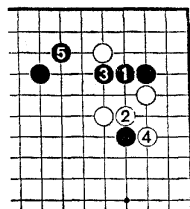
Dia. 303 (White is inferior). The result to 5 resembles *Dia. 289*. Black's shape is exactly the same, but White's is obviously inferior. White 2 and 4 are over-concentrated.

Dia. 304 (a special move). Playing the contact play at 1 instead of 4 is a special move which only works when Black is very strong in this area. The idea is to attack boldly with 3 and 5. Next, White has 'a', 'b' and 'c'.

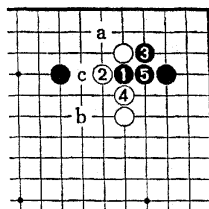
Dia. 305 (the ladder). White 1 is correct shape, but the ladder at 'b' if Black cuts at 'a' must be favourable. In this case, however, Black will not attack as in *Dia. 304*.



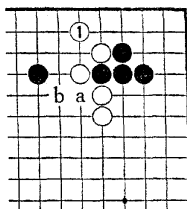
Dia. 302



Dia. 303



Dia. 304



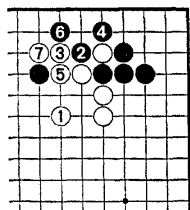
Dia. 305

Dia. 306 (joseki). If the ladder is unfavourable, White 1 is correct shape. If Black 2, 3 to 7 can be regarded as joseki. Black 2 is not the only move, however.

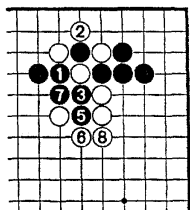
Dia. 307 (unreasonable for Black). The moves after 2 in *Dia. 306* are inevitable. Black 4 at 1 here looks severe but does not work very well. White must connect with 4, then Black creates a defect in White's shape before connecting at 7.

Dia. 308 (good for White). Next, Black must give way with 1. White settles himself easily with 2 to 10, all in sente, then extends at 12. Black has been carried away by his enthusiasm.

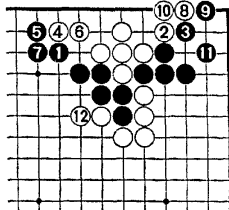
Dia. 309 (perverse). Black 2 is a perverse move: Black refuses to cut as expected. If White 3, Black 4, and $\triangle$ is right at the vital point, so White cannot play 'a'. If White 'b', Black gets a good result by cutting at 'a'. Black 2 is an interesting move.



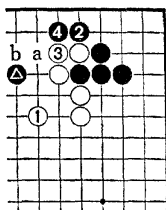
Dia. 306



Dia. 307
④ connects



Dia. 308

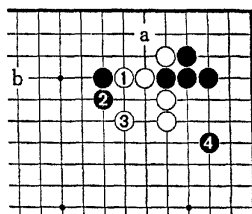


Dia. 309

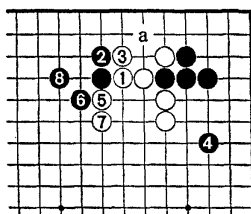
Dia. 310 (the thrust). If White dislikes the result in *Dia. 309*, he can make the thrusting move at 1. This is also a vital point. If Black 2, White makes shape with 3. After 4, White 'a' is the proper move. Depending on the position, 'b' or playing elsewhere is also possible.

Dia. 311 (one pattern). If Black 2, White fills in a liberty with 3. The sequence to 8 is likely. If White plays 3 in the centre, Black can connect underneath with 'a'. White's strong point in this pattern is that he can get an eye at any time with 'a'.

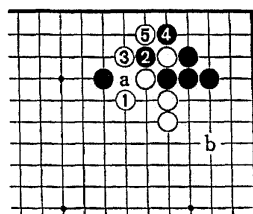
Dia. 312 (wrong line). White 1 is the wrong place to play. If 2 to 5, Black 'a' makes the ko a heavy burden for White. Of course Black will extend to 'b' and wait for the right time to play 'a'.



Dia. 310 ◆



Dia. 311 ◆



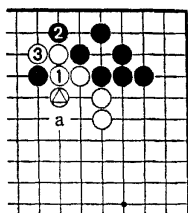
Dia. 312

Dia. 313 (wrong point). If he cannot win the ko, White must connect at 1. After 2 and 3, ⊕ is clearly on the wrong point. This stone at 'a' obviously makes better shape.

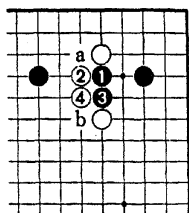
Dia. 314 (vulgar). Black 3 is vulgar. With 4, White's two hanes make Black short of liberties. High kyu players may be quite content to play like this, but one must know how to settle one's group. Black cuts next at 'a' or 'b'.

Dia. 315 (good for White). If Black cuts at the root at 1, White discards his stone. The sequence to 6 is adequate for White. The sequence White 4 at 'a', Black 5, White 'b', is also possible.

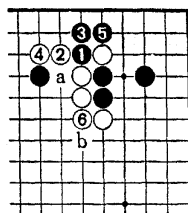
Dia. 316 (efficient). White 4 is also possible. The aim is not to live in the corner but to use the two stones as a sacrifice to increase White's outside influence. After 6, Black can choose between 'a' and 'b'.



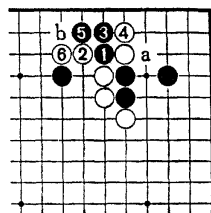
Dia. 313



Dia. 314



Dia. 315



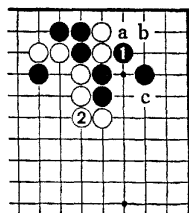
Dia. 316

Dia. 317 (later potential). If Black 1, White connects at 2. This is almost the same as *Dia. 315*, but is more efficient for White, since he can aim at playing White 'a', Black 'b', White 'c' later. This is troublesome for Black, but there is also a drawback for White.

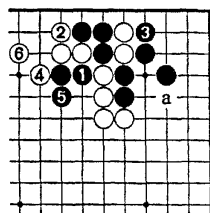
Dia. 318 (the cut is welcome). The drawback is the black cut at 1. White must play 2, followed by 4 and 6. White will probably welcome this fight, since his position is stronger, but because of 3, the move at 'a' has disappeared.

Dia. 319 (imposing). Black 1 prevents White from blocking in sente, but forcing White 2 is bad. Black 3 defends against the white move at 7, but this permits White 4 to 8, building overwhelming outside influence. Black's whole position is much too low.

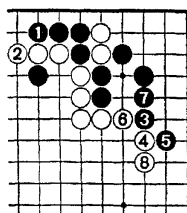
Dia. 320 (challenge). The continuation of Black 1 and 3 after *Dia. 316* is a severe challenge. White must be careful.



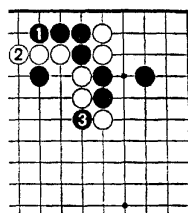
Dia. 317



Dia. 318



Dia. 319

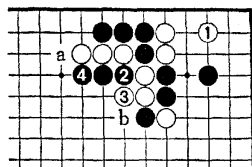


Dia. 320

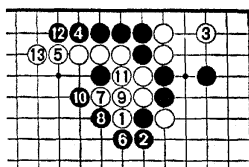
Dia. 321 (White in trouble). White 1 is premature. Black cuts at 2, then makes miai of 'a' and 'b' with 4. White must first of all guard against this.

Dia. 322 (a fight). White is reluctant to play 1 but it is unavoidable. After 2, White jumps to 3. Black crawls once at 4, then plays at the vital point of 6. Black 8 and 10 are efficient moves. Black now goes back to 12. What about the fight in the corner?

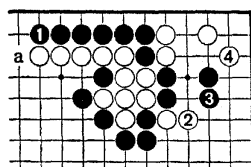
Dia. 323 (good for White). If Black crawls once more at 1, White ignores him, playing 2, then living with 4. Since Black cannot catch the two white stones, the situation is out of his control. Black 'a' does not affect White.



Dia. 321



Dia. 322

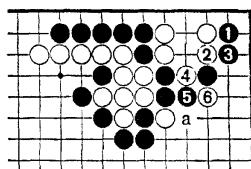


Dia. 323

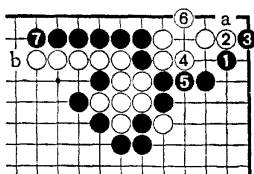
Dia. 324 (thoughtless). Instead of increasing his liberties at the top, Black must try to capture White in the corner. Black 1 is too rash. White plays 2, followed by the tesuji of 4 and 6. If Black captures 4, White 'a'.

Dia. 325 (white overplay). The only way for Black to attack is with 1 and 3. Making an eye with 4 and 6, in expectation of Black 'a'—White 7, is a complacent overplay. Black of course crawls at 7. Living with White 'a' is small, while Black 'b' is bad for White.

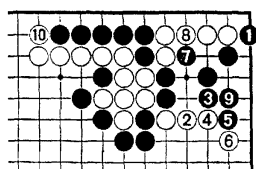
Dia. 326 (the result?). If Black plays 1, White must work out the best way to give up these stones. White 2 aims at settling the right side first. The moves to 9 are forced. White then plays 10. Since both Black and White have five liberties, the side playing first wins.



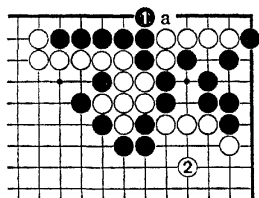
Dia. 324



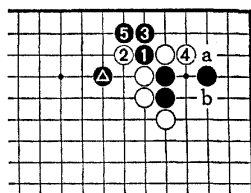
Dia. 325



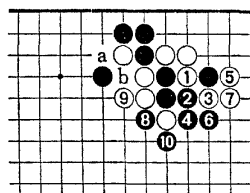
Dia. 326



Dia. 327



Dia. 328

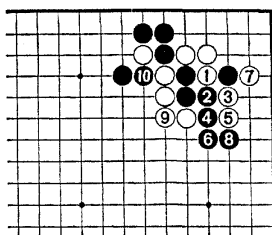


Dia. 329

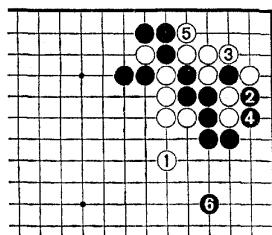
Dia. 327 (satisfactory). Black 1 is a good move, ensuring a one-move win. If Black 1 at 'a', White plays 1 and there is the danger of ko. White now makes good shape with 2. The corner has been captured but this is all according to plan. This result is satisfactory for White. He looks forward to attacking Black in the centre.

Dia. 328 (unreasonable). With 4, White refuses to sacrifice his stone but this is unreasonable. White can live in the corner but his stones on the outside are cut to pieces. With Black 5, $\triangle$ comes to life. White 'a' next is no good because of Black 'b'.

Dia. 329 (good for Black). White 1 and 3 are the only continuation. White lives in the corner but suffers a heavy loss with 8 and 10. White 'a' is impossible because of Black 'b', so the white stones here are nothing more than a burden. Yet there is no good way to sacrifice them.



Dia. 330



Dia. 331

Dia. 330 (variation). White tries giving atari at 5. The value of the ponnuki has now lessened, so Black blocks at 8. White plays 9, getting a slightly better position than in *Dia. 329*, but these stones are still a burden.

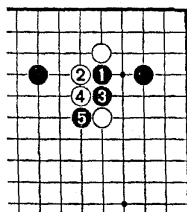
Dia. 331 (good for Black). White 1 is a suitable continuation. Black has the tesuji of 2. White must play 3 (if at 4, Black plays 3), then 5 is necessary. His corner area becomes barely 10 points. Black 6 next is good enough.

Dia. 332 (the centre cut). Black tries the cut on the centre side. The variations from this are not so difficult.

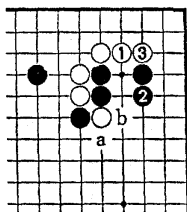
Dia. 333 (good shape for White). White 1 is the only move. This gives him a strong, anxiety-free shape. Black 2 is too mild, for White gets excellent shape by taking the vital point of 3. If Black 'a', White 'b' and he cannot be caught.

Dia. 334 (feasible for White). Black naturally plays 2. White plays 3, then answers 4 at 5. If 6, White 7 and White can face the fight with confidence. The fact that White 'a' is sente is a help. White 5 at 6, letting Black cut at 'b', is wasteful.

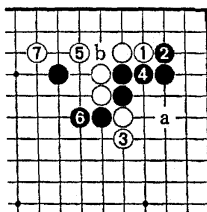
Dia. 335 (superior profit). Black 2 is feasible, but White plays 3 to 9. After 11, his profit is superior to Black's outward influence.



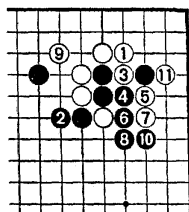
Dia. 332



Dia. 333



Dia. 334



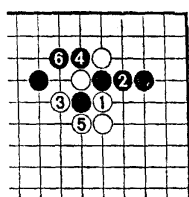
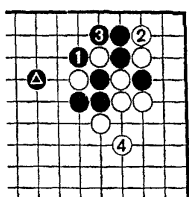
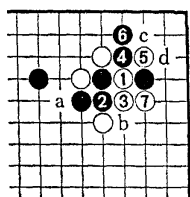
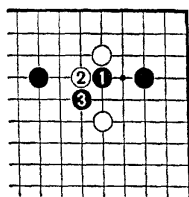
Dia. 335

Dia. 336 (a strange move). Black 3 is a strange move but not impossible. If White makes a mistake in his surprise, Black may gain surprising profit. Naturally, the ladder must favour Black for this move.

Dia. 337 (variation). White is compelled to play 1 and 3. Next Black cuts at 4. This move of course requires the ladder with White 'a' to favour Black. The result to 7 is inevitable. If Black next exchanges Black 'c' for White 'd', he loses the cut at 'b'.

Dia. 338 (favourable for White). The sequence 1 to 4 which follows is favourable for White as he has no superfluous stones, while Black  is over-concentrated, being too close to his own thickness.

Dia. 339 (bad for White). Cutting at 1 is wrong. Even if one assumes that the ladder is favourable, enabling White to capture with 3 and 5, Black is quite happy to connect under with 4 and 6. White's ponnuki is inferior to Black's profit.



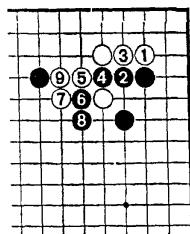
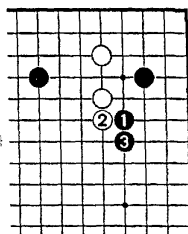
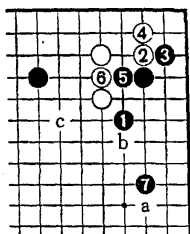
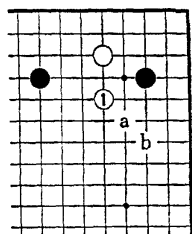
SECTION 6. The One-Space Jump

Dia. 340 (a special case). White 1 is a standard move with the one-space pincer, high or low, but it is not played with the low two or three-space pincer. It indicates a special strategy on White's part. Black can answer at 'a' or 'b'.

Dia. 341 (joseki). Up to 7 is joseki. White 4 is an important move. Instead of 7, 'a' and 'b' are also possible. Even Black 'c' has been played but is not seen nowadays.

Dia. 342 (taboo). The push at 2 must be avoided like the plague. The exchange for 3 has everything against it and nothing to recommend it. White's loss is incalculable.

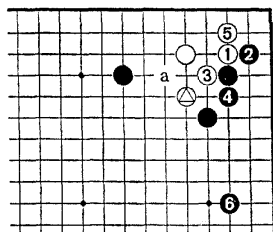
Dia. 343 (terrible for Black). Black 2 is likewise out of the question. Letting White get the corner with 3 is also an incalculable loss. Having gone this far, Black has no choice but to play 4 to 8, but White 7 and 9 make a mockery of Black's original pincer.



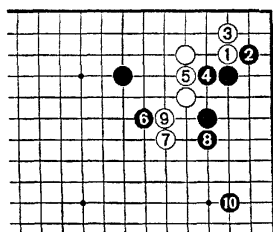
Dia. 344 (wrong line of play). Black 2 is the only move. With the one-space jump, however, White 3 is the wrong line of play. Up to 6, Black gets good shape but White $\triangle$ is now ineffective. This is unnecessary. If it is to be played, it should be at 'a'.

Dia. 345 (slightly better for White). Up to 5 is inevitable. Black then often continued with 6 in the early days of this pattern. This induces White 7, preparing the way for Black 8. However, 9 gives White a strong position, so it is now difficult for Black to find a good move at the top.

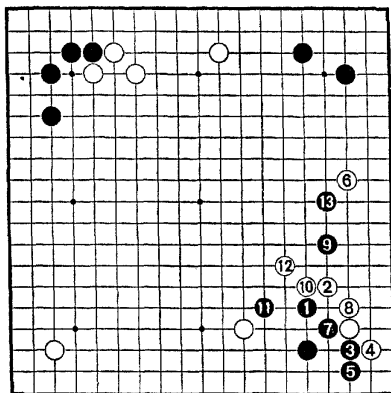
Ref. Fig. 31. In this game I experimented with the extension to 6. I did not want to make the exchange of White 7—black connection because this strengthens Black. My strategy was to aim for a leisurely game. There was nothing wrong with my way of thinking here, but White 6 was too wide an extension. It should be one space closer. Black played 7, then delivered a severe blow at 9. With this move, Black adroitly seized the opportunity to initiate fighting. My strategy had been upset.



Dia. 344



Dia. 345

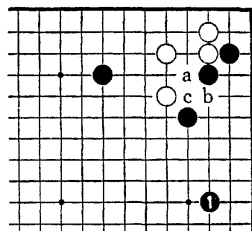


Ref. Fig. 31
27th Honinbo Title, 6th Game (1972)
White: Ishida ; Black: Rin Kaiho

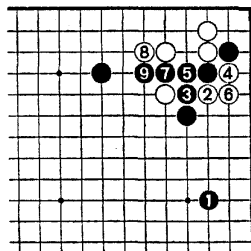
Dia. 346 (the simple extension). I think that the simple extension to 1, keeping 'a' in reserve, is possible. Black will be grateful if White makes the exchange of White 'a'—Black 'b'. After playing 1, the correct move for Black in the corner is not 'a' but 'c'. This makes a stronger shape. There is no hurry to play here, since White cannot do anything special.

Dia. 347 (Black superior). If White plays anything here, it will be the attachment at 2. Up to 6 he captures a stone, but this is too small to play at an early stage of the game. The thickness Black gets with 7 and 9 is superior to White's profit.

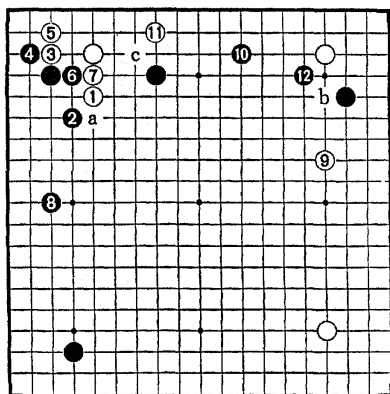
Ref. Fig. 32. Black played 6 then extended to 8. This is a little thin but if he later pushes at 'a', he gets good shape. Countering White 9 with another pincer at 10 was a powerful way to play. If White plays 12 or 'b', Black plays 'c', making a base at the top and also attacking the white group. White 11 could not be omitted, so Black got to press at 12.



Dia. 346 ◆



Dia. 347



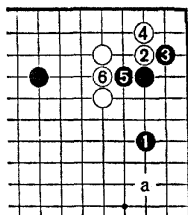
Ref. Fig. 32
13th Meijin Title, 6th Game (1974)
White: Ishida; Black: Rin Kaiho

Dia. 348 (two-space extension). If Black 1, White still plays 2 and 4. After the sequence to 6, this area seems finished with but that is not so. Black must reinforce at 'a' and for this reason is dissatisfied.

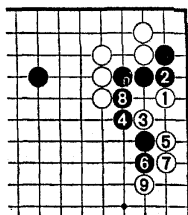
Dia. 349 (unbearable). If Black omits the reinforcement, White can gouge out his side area with 1 to 7. Since Black must then connect at 8, White plays hane at 9. This is unbearable for Black.

Dia. 350 (Black captured). Black 1 is impossible. His corner stones are captured.

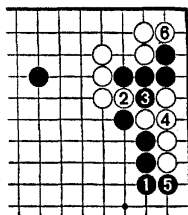
Dia. 351 (set pattern). The idea of White 2 is to get settled quickly. 4 to 8 is the usual order of moves. White's position is very solid but he should only play like this when driven by necessity, for all the subtlety is taken out of the position.



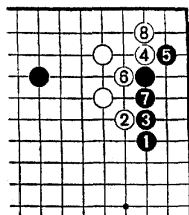
Dia. 348 ◆



Dia. 349

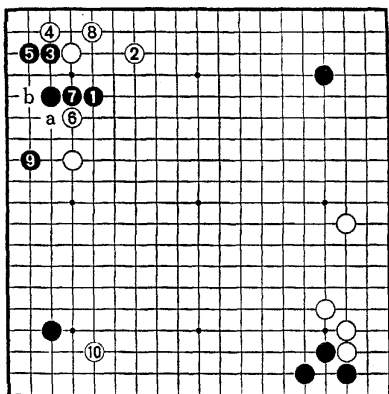


Dia. 350

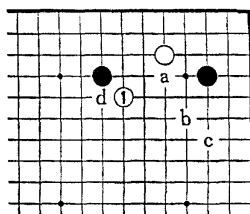


Dia. 351 ◆

Ref. Fig. 33. Kada diverged from *Dia. 348* by peeping at 6, then playing 8. This way of playing is feasible. White 8 reinforces the side and aims next at blocking at 'a' (following which White 'b' would be the vital point). Instead of 9, Black could also make a small knight's move extension.



Ref. Fig. 33
11th Meijin League (1972)
White: Kada; Black: Ishida



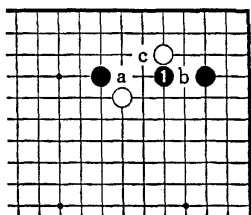
Dia. 352

SECTION 7. The Shoulder-Hit

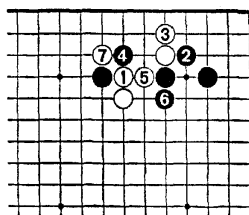
Dia. 352 (the modern method). The shoulder-hit of White 1 epitomizes the severity of modern Go. A white position in the top left corner is the premise for this move. Black can answer at 'a', 'b' or 'c', while 'd' is a special case.

Dia. 353 (the vital point). Black 1 is the vital point for destroying White's shape. White can answer at 'a' or 'b', while 'c' is possible, depending on the ladder. A white hane between 'a' and 1 is no good.

Dia. 354 (joseki). If White 1, Black 2. Next, White 3 is an interesting move which makes this joseki viable. Black 4 is also a tesuji. This induces 5, letting Black extend at 6. After White 7, there are two ways to continue.



Dia. 353

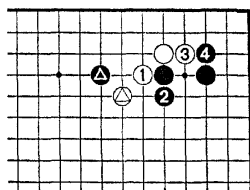


Dia. 354 ♦♦

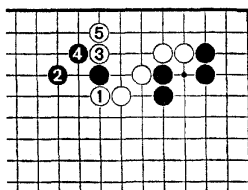
Dia. 355 (the wrong line). White 1, provoking Black 2, is bad. Next White exchanges 3 for 4, but White's shape with  is too slack. To make proper shape, this stone must be one space to the right. With  and 2, Black has two of White's vital points.

Dia. 356 (forced to submit). Perhaps the best White can do is to settle himself quickly with 1 to 5, but this result is equivalent to docile submission on White's part, while Black has got to play on both sides. On the other hand, if White wanders into the centre with 3, Black plays 3 in sente.

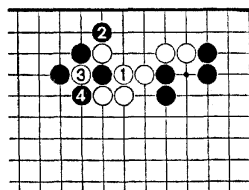
Dia. 357 (hopeless). White 1 here, instead of 5 in *Dia. 356*, is a move deserving of pity. Black naturally counters at 2 and, if White 3, plays 4. White can hardly connect, but if he cuts somewhere here, the ko is so big that Black will ignore any ko threat.



Dia. 355



Dia. 356



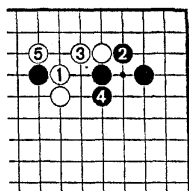
Dia. 357

Dia. 358 (slightly better for Black). White 3 is a little heavy. Black 4 is the vital point—a white attachment here makes a big difference in the centre. White concludes the exchange with 5 but he is just a little over-concentrated.

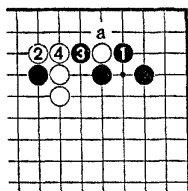
Dia. 359 (an old joseki). This joseki was often played before the definitive version in *Dia. 354* was worked out. Its drawback for White is that it does not take quite so much territory. The capture at 'a' is valuable enough for Black to devote a move to.

Dia. 360 (the follow-up). If Black does not capture, White can play 1. When White cuts at 3, Black must extend at 4. The white capture with 5 and 7 is big, but Black gets sente.

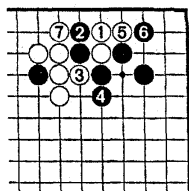
Dia. 361 (good for White). In this pattern, 5 is the central point for influence, so a move here is more valuable than profit on the side. Permitting White to play here is bad. Next White 7 is one possibility, but White may not play here immediately.



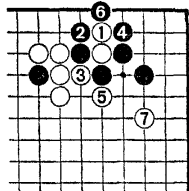
Dia. 358



Dia. 359 ◆◆



Dia. 360 ◆

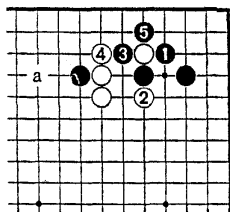


Dia. 361

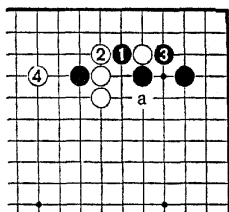
Dia. 362 (favourable for Black). Since 2 is the vital point, White tries playing here immediately but this is premature. Black captures with 3 and 5, threatening to play next at 'a'. White's position is insecure, so this pattern has fallen into disuse.

Dia. 363 (changed order). Black 1 is a vulgar move. The result may seem the same but after White 4, Black's position is not as good as in *Dia. 362*. The reason is that a stone at 4 is better for White than one at 'a'. White can play 'a' whenever he pleases.

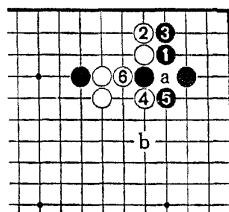
Dia. 364 (playing down). After experiments with all the preceding variations, White 2 became recognized as the best move. Playing down at 3 in reply is too submissive. White gets nice shape with 4 and 6. If Black 'a', White skips lightly to 'b'; if Black permits White 'a', he has trouble answering.



Dia. 362



Dia. 363



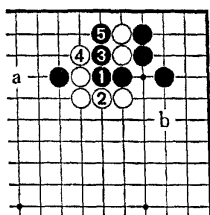
Dia. 364

Dia. 365 (stolid). The leaden-footed sequence of 1 to 5 is neither tesuji nor good shape. Although he captures two stones, Black's shape is much too cumbersome, while White facilely gains thickness. Next, either 'a' or 'b' is good enough for White. Black 3 in *Dia. 364* is bad.

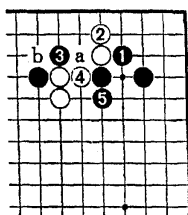
Dia. 366 (the correct order). Black 1 and White 2 have already been confirmed as the best moves. The correct order now is 3 to 5—any other invites an unfavourable result. White 4 at 'a' is out of the question, because of Black 'b', White 4, Black 5. Also bad are White 4 at 'b' and Black 5 at 'a'.

Dia. 367 (slightly better for White). Cutting at 1 (instead of 5 in *Dia. 366*) enables Black to capture the two stones but lets White take the vital point of 2. The moves to 12 are a one-way street. Black's profit is not inconsiderable, but White's outside influence is slightly superior.

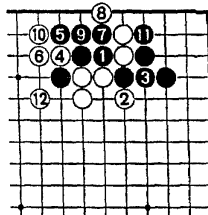
Dia. 368 (the simple cut). The simple cut at 2 is conceivable. White's assumption is that if Black 'a', White 'b' gives a result equivalent to *Dia. 367*, while if Black 'b', White captures the stone with 'a'. However, this overlooks a black countermeasure.



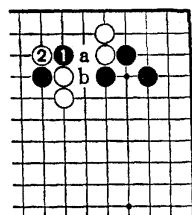
Dia. 365



Dia. 366



Dia. 367

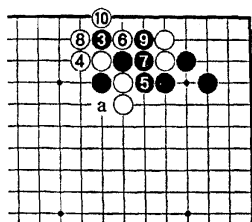


Dia. 368

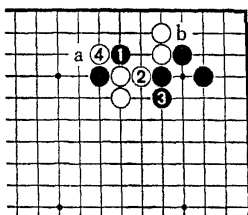
Dia. 369 (good for Black). Black counters with 3 and 5. Since 3 increases Black's liberties, White cannot cut at 7 with 6. The result to 10 is therefore forced but White's position is inferior to *Dia. 367*. Black has solidified his corner and also has the move at 'a'.

Dia. 370 (rounding off). Black 1 induces White 2 in order to take the vital point of 3. The moves to 4 are the best for both. Next, Black can choose between 'a' and 'b'. The definitive version of this joseki has not yet been worked out.

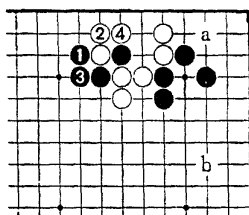
Dia. 371 (joseki). The moves to 4 form one basic pattern. Black is emphasizing the top. White is left with the move at 'a' but this cannot be helped. It is White's privilege to utilize this threat with a play at 'b'.



Dia. 369



Dia. 370

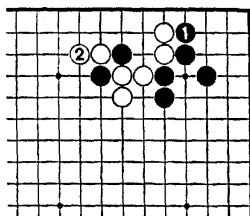


Dia. 371 ◆◆

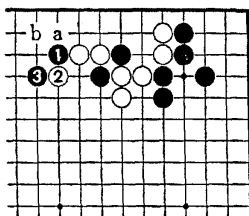
Dia. 372 (joseki). Black 1 is a solid move. White extends to 2. This is another basic pattern. Perhaps because it secures the corner, this pattern is seen in games more often. White 2 is absolutely necessary.

Dia. 373 (a follow-up). Another reason for the popularity of this pattern is that there is still scope for attacking White even after his extension. Black 1 and 3 are a tesuji. If White 2 at 'a', then Black 'b'.

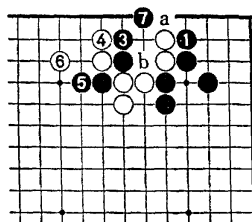
Dia. 374 (playing elsewhere). Ignoring Black 1 gives a terrible result. White must answer 3 at 4, whereupon Black plays 5 and 7. If White 'a', he is captured by Black 'b', so White connects at 'b', letting Black play 'a'. White has been split into two.



Dia. 372 ◆◆



Dia. 373



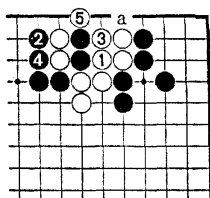
Dia. 374
② elsewhere

Dia. 375 (disaster). Connecting at 1 instead of 6 in *Dia. 374* is terrible. This permits Black to squeeze with 2 and 4; White's shape is bad, while Black has sente and can also take away White's second eye with 'a'.

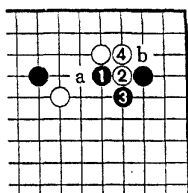
Dia. 376 (wedging in). Wedging in at White 2 is a sharp move. After 4, White is prepared to sacrifice the three stones, depending on Black's continuation. Black 'a' aims to capture the three stones and is not afraid of complications, while Black 'b' is a simple move which lets them escape.

Dia. 377 (Black extends). If Black 1, White sacrifices the three stones. White 2 and 4 are a tesuji to increase the efficacy of the sacrifice. Next—

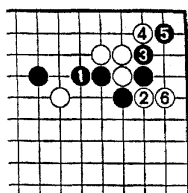
Dia. 378 (the Kajiwarajoseki). The sequence to 9 is a favourite joseki of Kajiwarajoseki 9-dan. This gives Black profit but White is satisfied with the atari at 8 and with cutting off the solitary stone at the top.



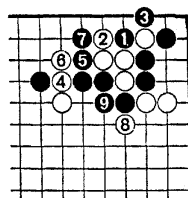
Dia. 375



Dia. 376



Dia. 377



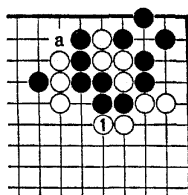
Dia. 378 ♦♦

Dia. 379 (continuation). Considering just this area, White 1 is a good continuation. If White manages to block at 'a', his outside influence is flawless. In actual play, however, White often switches elsewhere, hoping to get in 1 or 'a' in the later fighting around here. Considerable strength is required to utilize this joseki effectively.

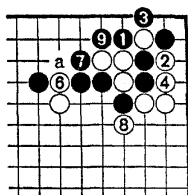
Dia. 380 (overplay). Before the joseki of *Dia. 378* was developed, White continued by squeezing with 2 and 4, but this is an overplay. White can push down at 6 but White 'a' is not sente. If White 8, Black captures at 9. This pattern is no longer used.

Dia. 381 (not enough). If White changes the order and plays 1 first, Black can answer 3 at 4. If White 'a' next, Black 'b'. If instead White 'c', Black 'b' and even if White can catch the black stone in a ladder, he is already a move behind and cannot seal Black in with 'a'.

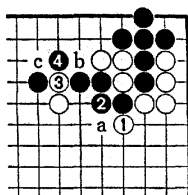
Dia. 382 (bad for Black). Black must not give atari at 3. White gets the whole corner while Black's wall is full of defects. The move at 1 has now lost all meaning.



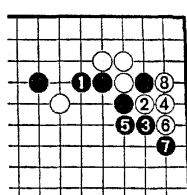
Dia. 379



Dia. 380
⑤ connects



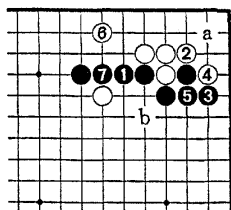
Dia. 381



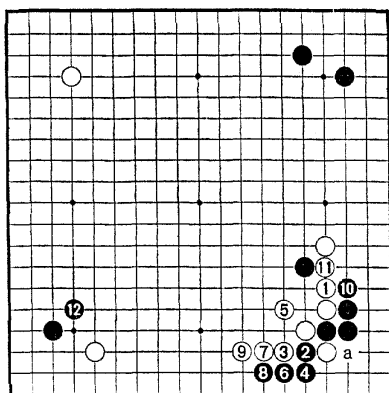
Dia. 382

Dia. 383 (bad for White). White's policy is to sacrifice the three stones when Black plays 1, so White 2 here is inconsistent. Black 3 makes good shape. White gets only a small life in the corner while Black 7 gives Black a considerable advantage. If White 4 at 'a', Black defends at 'b'.

Ref. Fig. 34. White 3 and 5 are resolute moves. White can capture the three black stones by playing 3 at 'a'. Instead he lets Black live with a large area. This strategy is courageous but the result is, after all, questionable. Black makes sente moves with 6 to 10, then makes the excellent move at 12. This seems to make it an easy game for Black. White has a strong position in the bottom right, but it has taken him one move too many.



Dia. 383

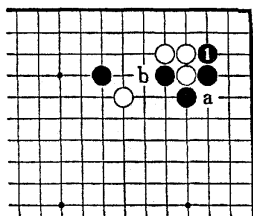


Ref. Fig. 34
10th Meijin Title, 6th Game (1971)
White: Fujisawa Shuko; Black: Rin Kaiho

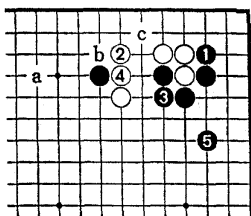
Dia. 384 (simple). Black 1 aims to keep things simple. This compromise move lets the three white stones go, but the result is not bad for Black. However, if White now cuts at 'a' and Black extends at 'b', the same position as in *Dia. 377* is arrived at.

Dia. 385 (joseki). White 2 is a tesuji. Up to 5 is joseki. Next, White would like to be able to defend at 'a', but Black 'b', aiming at Black 'c', is a surprisingly severe move.

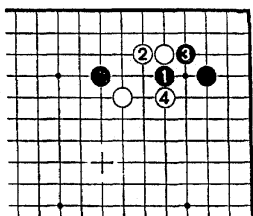
Dia. 386 (White pulls back). From the point of view of shape, White 2 is a little slack, but it avoids troublesome complications. The only condition is that the ladder in *Dia. 387* must be favourable. Black 3 is the only move; White 4 is the vital point. This move is the aim of playing 2.



Dia. 384



Dia. 385 ◆◆



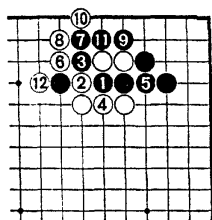
Dia. 386

Dia. 387 (White is strong). If Black plays 1 and 3, he can capture the two stones. The sequence to 12 cannot be varied. Naturally the ladder with 12 has to be favourable for White. Even though Black can play a ladder block, White's thickness here gives him the better result.

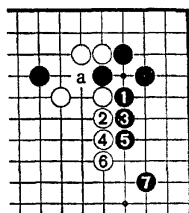
Dia. 388 (joseki). Black avoids falling in with White's strategy with the safe move at 1. The result to 7 is equal. Black's stone on the left seems isolated, but should be easy to look after, since Black has various moves here, including the push at 'a' and cutting.

Dia. 389 (one pattern). Black 3 prevents White from attaching—"the enemy's vital point is my vital point". The result to 6 can be compared with *Dia. 355*. White 2 gives him a steadier shape than the hane at 1 in that diagram.

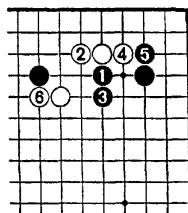
Dia. 390 (the knight's move). Black 1 emphasizes the right side and treats the top lightly. White can answer solidly at 'a', while White 'b' leaves Black with some scope for action. White 'c' is also often seen. Black 1 aims at playing between the two white stones.



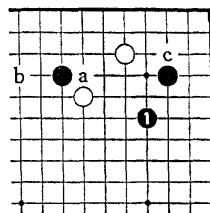
Dia. 387 ◆



Dia. 388 ◆◆



Dia. 389 ◆

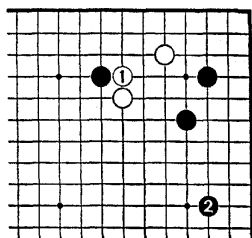


Dia. 390

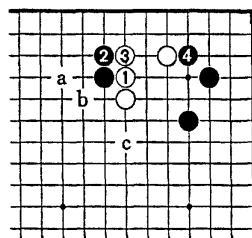
Dia. 391 (joseki). This is a very short joseki. Black is satisfied with making White use two moves, while White is satisfied with making Black's pincer ineffective.

Dia. 392 (aggressive). Black 2 and 4 are for players who like fighting. The sequence White 'a', Black 'b', White 'c' will probably follow. Settling the corner with 4 gives Black confidence.

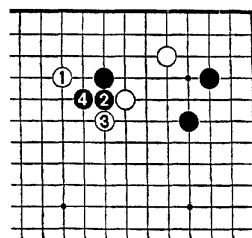
Dia. 393 (a fight). White 1 shows that he is not afraid of a fight. Black is happy to oblige with 2 and 4. The black knight's move stone on the right makes things difficult for White, so this is just a little bit unreasonable.



Dia. 391 ◆◆



Dia. 392

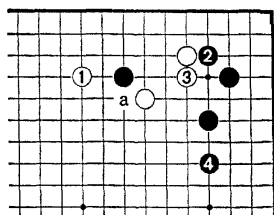


Dia. 393 ◆

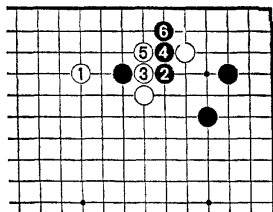
Dia. 394 (steady). Black can make the sound and steady moves of 2 and 4 if he has no confidence in a free-for-all fight. Black 'a' after stabilizing himself on the right is a strong move, so White will probably have to block here, giving Black sente.

Dia. 395 (a plan). Black 2 is an interesting idea. After the moves to 6, White can do nothing in the corner. White is only able to recoup his corner loss if his stones here contribute to a territorial framework at the top and on the left.

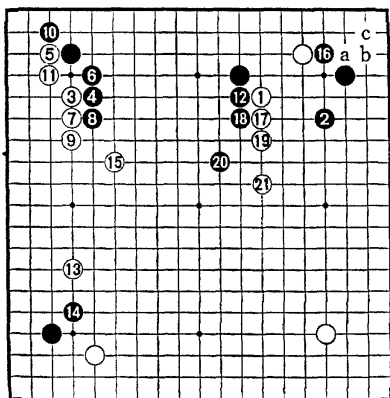
Ref. Fig. 35. White switched to 3, planning to base his continuation at the top right on what happened in this corner. This was a subtle strategy. With 5, White expected the joseki move at 7, but Black surprised him with 6. Black thus took sente and was able to push at 12, giving him a good position. Black 16 was natural—if at 17, White could settle himself with White 'a', Black 'b', White 'c'.



Dia. 394



Dia. 395

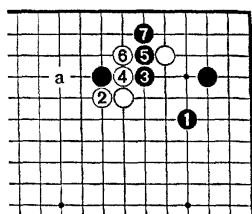


Ref. Fig. 35
10th Meijin League (1971)
White: Rin Kaiho; Black: Sugiuchi

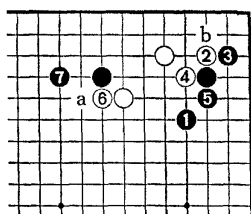
Dia. 396 (good for Black). Pushing at 2 immediately is not good. This time Black 3 is just right. After 4 to 7, White 2 has become almost superfluous, since it should be at 'a'. Now White has to worry about a black attack at 'a'.

Dia. 397 (set pattern). Playing 2 and 4 before 6 is possible. After 7, White can play at 'a' or in between the two black stones—there is no set follow-up. Black 5 at 'b' is bad —White plays 5.

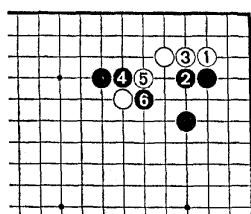
Dia. 398 (forceful). Cutting with 2 to 6 is forceful, though not often seen in actual play. Black fixes up his shape and can fight free from anxiety, but since he yields initial profit in the corner, the overall position must enable him to make effective use of his strength here.



Dia. 396



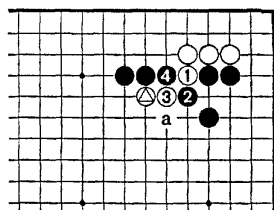
Dia. 397 ◆



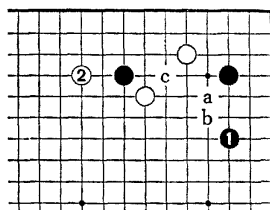
Dia. 398

Dia. 399 (good for Black). If White plays 5 in *Dia. 398* at 1, his result after 2 and 4 is inferior. Compared with the "Meijin Title" joseki (*Dias. 20, 21* on page 92), White △ is inferior, since it is not at 'a'. The exchange of △ for the black extension is wrong.

Dia. 400 (joseki). If Black 1, White 2 is a joseki—not that this means that there is any set way for Black to handle his solitary stone. Since White has forcing moves at 'a' and 'b', Black cannot play 'c'.



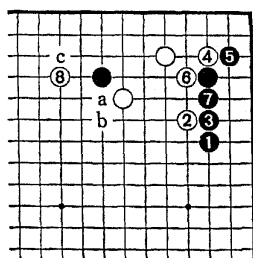
Dia. 399



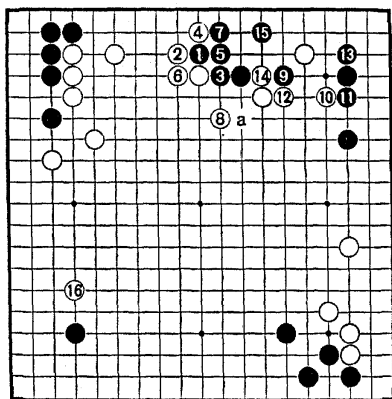
Dia. 400 ◆◆

Dia. 401 (joseki). Playing 2 etc. immediately is also possible. White secures himself with the standard sequence to 6, then attacks at 8. If Black 'a', White 'b' is severe. Rather than fight like this in White's sphere of influence, Black usually tries to settle himself lightly by attaching at 'c'.

Ref. Fig. 36. White attacked without playing in the corner. The idea of Black 1 and 3 was to make White over-concentrated, since White was already strong on the left. White 4 and 6 were natural but Black 7 was bad—this should be at 8. Letting White seal me in with 8 was a mistake. Although Black lived with 9 to 15, he had virtually lost his chance of aiming at 'a'. White 16 made it a hard game for Black.

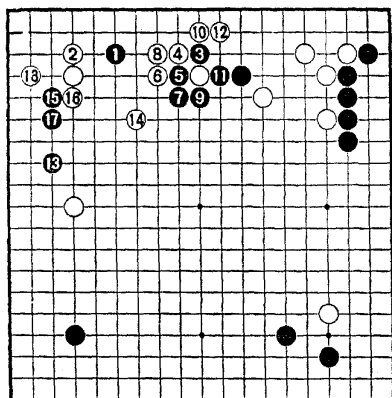


Dia. 401 ◆◆



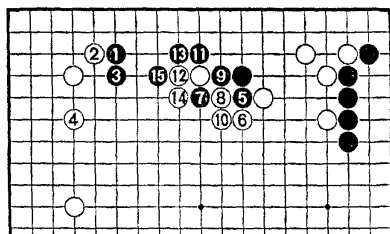
Ref. Fig. 36
8th Pro Best 10 Playoff, 5th Game (1970)
White: Kajiwara; Black: Ishida

Ref. Fig. 37. In this case White settled the corner before attacking. Black played a probe at 1, then tried to settle himself with 3 and 5. The moves to 12 were forced. White 10 and 12 were criticized as being too low, but White was satisfied, as the exchange of 1 and 2 had become bad for Black. If Black plays 13 at 14, White pushes down from 6 and cuts, leading to a fight.

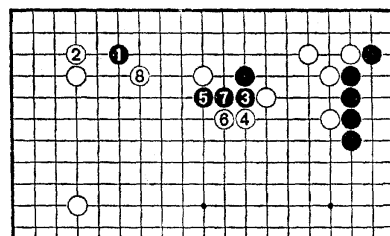


Ref. Fig. 37

26th Honinbo Title, 1st Game (1971)
White: Ishida; Black: Rin Kaiho



Dia. 402



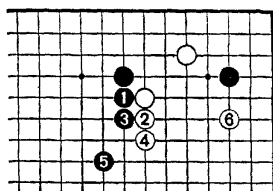
Dia. 403

Dia. 402 (supplement). White 2 and 4 are conventional, but then Black pushes at 5 and attaches at 7. If White 8, Black connects with 9 to 15. Letting Black settle himself is not interesting for White.

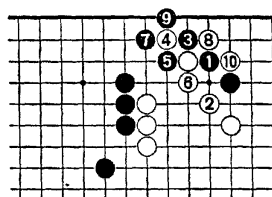
Dia. 403 (divide and conquer). The idea behind White 2 is to play 6 if Black plays 3 and 5. White 8 is then an excellent move. This fight is not to Black's liking.

Dia. 404 (Black pushes). There is no point in Black pushing with 1 and 3 unless he occupies the upper left corner, but as stated before, White does not make the shoulder-hit unless he has a position at the top left. Whichever it is, White plays 6.

Dia. 405 (joseki). The moves to 10 form a frequently played joseki. This result cannot be assessed just on the basis of this corner—it depends on the upper left position.



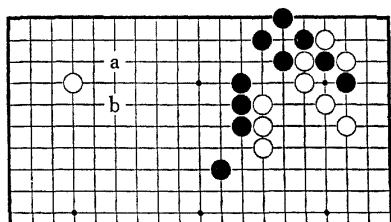
Dia. 404



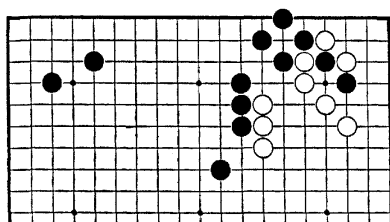
Dia. 405 ♦

Dia. 406 (equal). If White has a stone on the top left star point, the result is equal. At least, it cannot be bad for White. If Black 'a', White 'b', negating Black's thickness, is good.

Dia. 407 (ideal shape for Black). This shape is perfect for Black—one more move and White cannot do a thing. In this position, the white shoulder-hit is out of the question.



Dia. 406



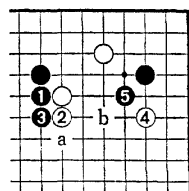
Dia. 407

Dia. 408 (variation). White 4, instead of 'a', is also possible in answer to 1 and 3. Black resists strongly with 5. One's instinct is to answer 4 at 'a', but White 'b' makes it difficult to live in the corner. Sacrificing the black stone is a loss.

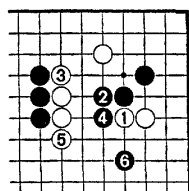
Dia. 409 (feasible for Black). After Black 4, White cannot check Black here, so a fight develops with 5 and 6. Black need not be apprehensive about this fight. White will most likely continue by attacking the three black stones on the left.

Dia. 410 (too direct). Needless to say, Black 1 is not possible. Since White 2 and 4 are always sente, he has an invisible wall here. White 6 shows that 1 is wrong.

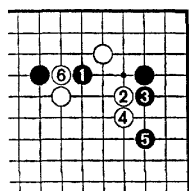
Dia. 411 (push and cut). Black 1 and 3 are also impossible. The result to 8 is bad. Although there is a little life remaining in Black's corner stone, he must add a stone at 'a'.



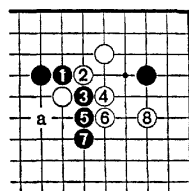
Dia. 408



Dia. 409



Dia. 410



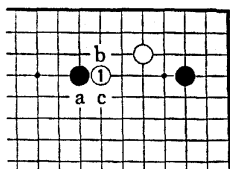
Dia. 411

SECTION 8. The Belly Attachment

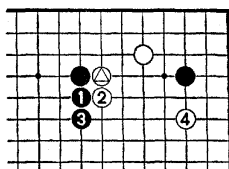
Dia. 412 (a special plan). White attaches at the “belly” of Black’s pincer. This is a special plan based upon consideration of the overall position. Taken purely in the context of the corner, it is not very admirable. Black can answer at ‘a’, ‘b’ or ‘c’.

Dia. 413 (extension). If one looks at the exchange of 1 to 3, it is equivalent to White 2—Black 1—White $\triangle$ —Black 3. The exchange of $\triangle$ for 3 can safely be regarded as favourable for Black. Next, White 4...

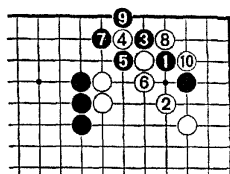
Dia. 414 (joseki). Black plays the same sequence as in *Dia. 405*. This is generally regarded as adequate for Black, since there are no defects in his shape.



Dia. 412



Dia. 413

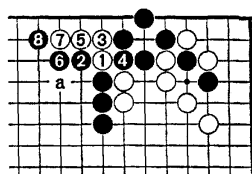


Dia. 414 ♦♦

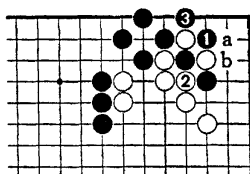
Dia. 415 (safe). White 1 seems nasty but Black has nothing to fear. If 3, Black captures with 4, so White must connect at 4. Black 2 at 4 also seems possible—if White 2, Black ‘a’.

Dia. 416 (corner potential). There are, however, defects in White’s shape, as shown by the tesuji of 1. White must answer 3 at ‘a’ to prevent his loss increasing but when Black takes the ko, he must play ‘b’, so the corner has been considerably diminished.

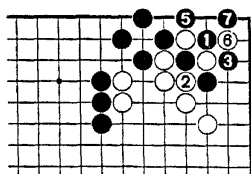
Dia. 417 (tougher). Black 3 is a more tenacious way of playing. White cannot resist and so must connect at 4. With 5 and 7, Black gets a “flower-viewing” ko (i.e. nothing to lose).



Dia. 415



Dia. 416



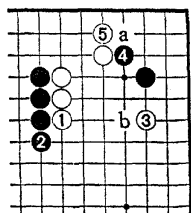
Dia. 417
④ connects

Dia. 418 (the pincer). White tries an extra push at 1, increasing the pressure on the corner, before making the pincer at 3. Black must answer at 2 and he should be very grateful for this exchange. Looking after his corner stone is no problem—after 5, Black has ‘a’ and ‘b’.

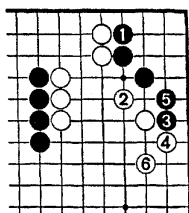
Dia. 419 (equal). Black 1 is solid—up to 6 he lives in sente. White also gets nice shape but his stones are too much on the inside, while Black has quite a bit in the corner. The result is regarded as equal, but Black can be satisfied.

Dia. 420 (White’s counter). When Black plays 1, White can counter with 2, then crawl at 4. He cannot capture the corner, of course, but this way may be better for him. The sequence to 9 is inevitable. Black 9 at ‘a’ is bad because it permits White 9.

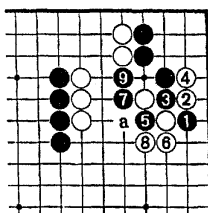
Dia. 421 (one move difference). White 10 and 12 are the correct order. If White plays 10 at 12, Black captures the two stones with 15. In the result to 19 Black lives, while White gets sente, so there is a difference of a move compared with *Dia. 419*. However, Black has a strong shape with 11, so the result cannot be less than equal for him.



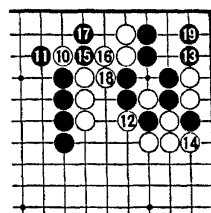
Dia. 418



Dia. 419 ◆



Dia. 420



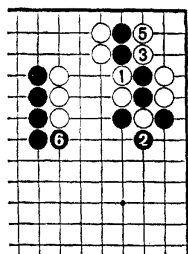
Dia. 421 ◆

Dia. 422 (good for Black). If White plays 6 in *Dia. 420* at 1, Black must capture at 2. White can take the corner but this result is bad for him, as Black gets the superh point of 6. The corner is small.

Dia. 423 (a fight). Black 2 is a strong move, although White is purposely provoking this. The moves to 7 are inevitable. White 3 makes it difficult for Black to settle himself.

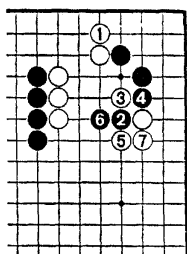
Dia. 424 (future unclear). Black 1 cannot be helped—if at 2, White plays 4, sealing Black in with sente. Black 5 is the only move. After Black lives with 7, a fight develops. The result is impossible to predict.

Dia. 425 (the head of three stones). Black 2 is ridiculously timid. With 3 to 7, White erases Black’s thickness. Black’s position has shriveled up.

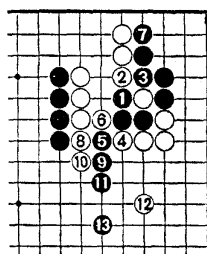


Dia. 422

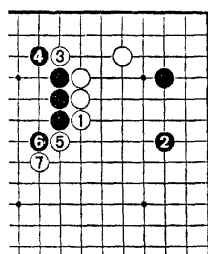
4 connects



Dia. 423



Dia. 424

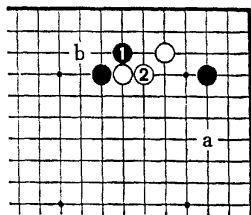


Dia. 425

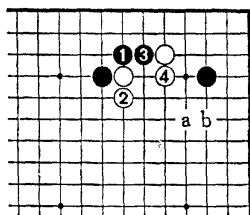
Dia. 426 (reversion). The joseki here resolves itself into the joseki in which Black makes a pincer at 1 and White attaches on top. Next, both Black 'a' and 'b' are joseki moves.

Dia. 427 (the same). This likewise resolves itself into a one-space pincer joseki. Next, Black 'a' and 'b' are possible. For Black to revert to the one-space pincer variation by playing hane underneath is not a stimulating approach.

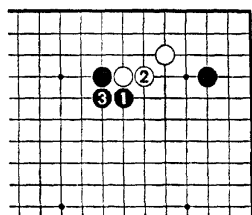
Dia. 428 (hane on top). White's belly attachment is not a frightening move, so the proper way to respond is to extend into the centre or to play hane at 1. Black should try to wrap himself around White. For this reason, pushing White into the centre, as in *Dias. 426* and *427*, goes against the natural flow. If 2, Black 3 makes good shape.



Dia. 426 ◆◆



Dia. 427 ◆◆

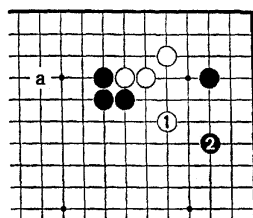


Dia. 428

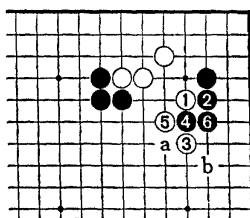
Dia. 429 (Go logic). If White 1 and Black 2 follow, White finds himself with an illogical position. If the sequence had begun with 1 and 2, White would next have made a pincer at 'a'. Settling the shape by attaching on the inside is illogical.

Dia. 430 (the white pressing move). White's most likely continuation after *Dia. 428* is at 1, followed by 2 to 6. If White 3 at 4, Black jumps out and White is inexcusably over-concentrated. If next White 'a', Black 'b' makes things only too easy for him.

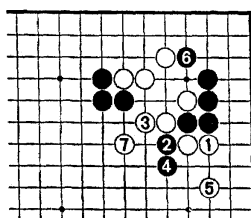
Dia. 431 (a fight). White plays as hard as he can, blocking at 1. The moves to 5 are forced. Black 6, reinforcing the corner, is a solid move, while White saves face with 7. In the subsequent fighting both sides have to look after floating groups. However, Black has a stronger move than 6.



Dia. 429



Dia. 430



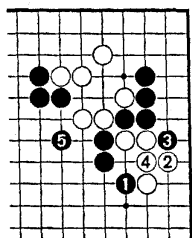
Dia. 431 ◆

Dia. 432 (blockade). Black can attach at 1. White 2 is correct shape, but Black 3 is an efficient forcing move. Next, Black seals White in with 5. Provided Black makes no mistakes later, this strong attack is feasible. There is no need for him to restrain himself as in *Dia. 431*.

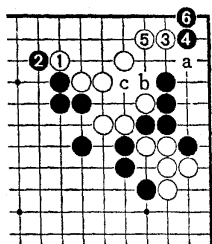
Dia. 433 (continuation). Playing 1 before 3 is important. Black 4 to 6 is the best way to live. Life for both sides is par for the course in this position. White 5 at 'a' is unreasonable because of Black 'b', White 'c', Black 5. To continue—

Dia. 434 (Black is superior). With 1 to 4, both groups are settled. Next, 5 and 6 are natural. The exchange might conclude with White extending along the right side and Black playing at 'a', but because of his strength, this result is regarded as favourable for Black.

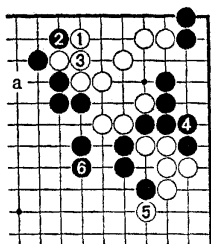
Dia. 435 (for reference). If Black omits 4 in *Dia. 434*, White can attack with 1 etc. If Black 6, White 7 kills him. If Black plays 6 at 'a', he can live.



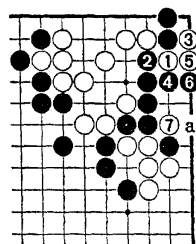
Dia. 432



Dia. 433



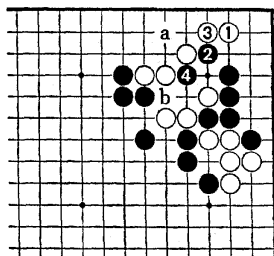
Dia. 434



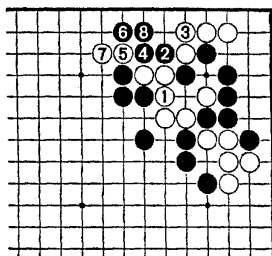
Dia. 435

Dia. 436 (a slip). If White carelessly omits the hane at 1 in *Dia. 433* and plays 1 here immediately, Black has a nice counter with 2 and 4. If White 'a', Black 'b', capturing the key white stones, but—

Dia. 437 (White captured). If White 1, Black just captures on a larger scale. After 8, Black is one liberty ahead.

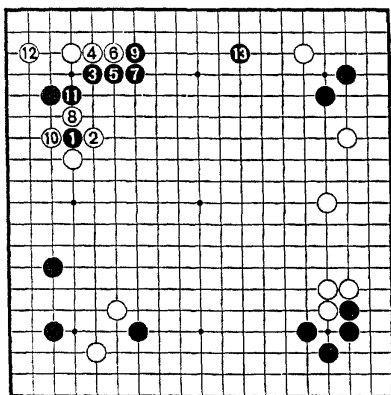


Dia. 436



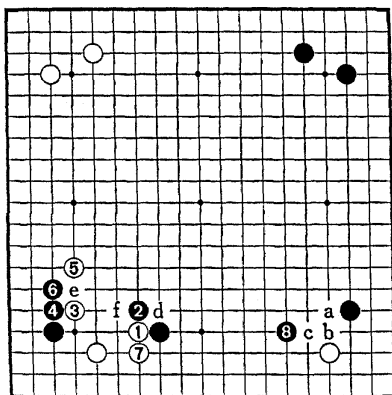
Dia. 437

Ref. Fig. 38. Black pressed at 3, instead of exchanging Black 8 for the white connection, in order to keep the position fluid here. Fighting spirit prompted White to switch to 8 after 6. Black 9—White 10 is the kind of exchange only seen in living Go. The overall result here is probably equal—White's ponnuki is negated by the black two-space extension in the bottom left, while Black 13 is a good point for attack and defense.



Ref. Fig. 38

21st Honinbo Title, Game 2 (1962)
White: Fujisawa Shuko; Black: Sakata



Ref. Fig. 39

6th Meijin Title, Game 3 (1967)
White: Sakata; Black: Rin Kaiho

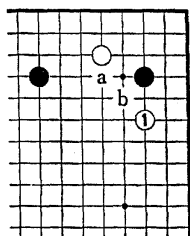
Ref. Fig. 39. This time Sakata jumped to 5, then played down at 7. Rin then pressed at 8. If White follows the basic joseki White 'a', Black 'b', White 'c', Black's aim is to lead the fighting to the left. This will let him make effective use of the connection at 'd'. The strategy here is very difficult. Note that if Black plays 'e', White answers at 'f'.

SECTION 9. Answering with a One-Space Pincer

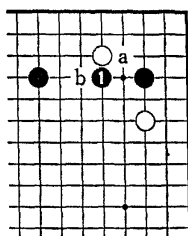
Dia. 438 (settling oneself). The idea of White 1 is to apply some pressure to Black's 3-4 stone mainly in order to settle the white approach stone. White does not worry too much about 1. Black's usual answer is at 'a'; 'b' is also possible.

Dia. 439 (Black attaches). White can answer Black 1 at 'a' or 'b'. There are few variations.

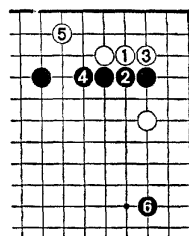
Dia. 440 (joseki). White settles himself in the corner with 1 and 3. His pincer stone can be regarded as a sacrifice to achieve this result. Black 4 and White 5 are the proper moves. With the backing of his thickness, Black makes a large-scale pincer at 6. The handling of the white stone depends on the position.



Dia. 438



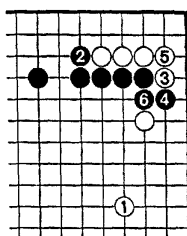
Dia. 439



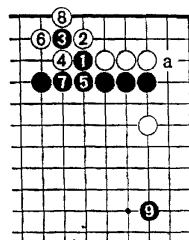
Dia. 440 ◆◆

Dia. 441 (joseki). When 6 in *Dia. 440* gives Black ideal shape, White can omit 5 and play at 1 here. If 2, White lives in sente with 3 and 5. However, Black gets an extremely strong shape with 6, so the result is equal.

Dia. 442 (joseki). If Black has his mind set on getting in the pincer on the right, he can play 1 and 3 here. White must answer with 6 and 8, so Black gets to play 9. Black can keep 7 in reserve, giving him a sente move at 'a', but playing 7 is simpler.



Dia. 441 ◆◆

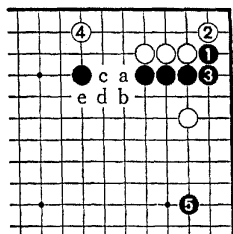


Dia. 442 ◆◆

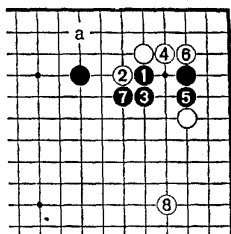
Dia. 443 (one pattern). Playing 1 and 3 is a territory-oriented approach. Black gets to play 5 but since he is playing to the limit here, his position is unavoidably a little thin. White 4 is correct shape. White can aim at cutting with White 'a', Black 'b', White 'c', Black 'd', White 'e'.

Dia. 444 (joseki). White 2 is a little greedy—he is aiming at living in the corner and also at playing first on the right. Up to 6 is forced. Black 7 is strong—this is the proper move. In this shape, 'a' is a good move for White at the top.

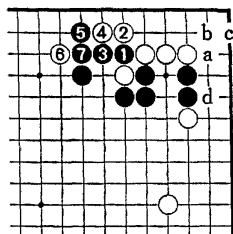
Dia. 445 (solid). The cut at 1, which Black may play immediately, gives him considerable strength. Although Black ends in gote, he has the threat of the ko with Black 'a', White 'b', Black 'c'. Also, Black 'd' is sente against the corner, so White's scope for action on the right side is limited.



Dia. 443 ♦



Dia. 444 ♦♦

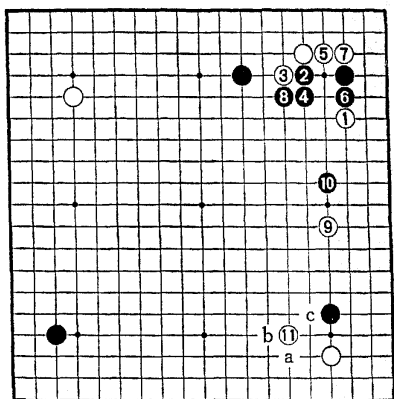


Dia. 445

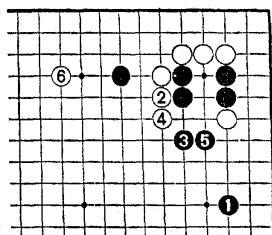
Ref. Fig. 40. The presence of the high 5-4 stone in the top left corner was one factor in my decision to play 1, but my main aim was to induce 2 to 8 in order to get in 9. Black 10 surprised me—I had expected a move at 11. If White answers Black 11 at 'a', Black extends to 'b', so this is uninteresting. The only answer seems to be to fight back strongly with 'c'. However, White 11 made things easy for me—my plan had been successful.

Dia. 446 (depending on circumstances). Black 1 instead of 7 in *Dia. 444* is feasible if Black wants to prevent White from playing first on the right. After the natural sequence to 5, White makes a pincer at 6, getting a satisfactory position at the top. Evaluation of this result depends on the overall position.

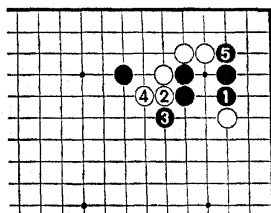
Dia. 447 (bad shape). Pushing at 2 instead of 6 in *Dia. 444* is bad. Black forces White into bad shape with 3, then threatens his base with 5. This submissive way of playing is only bearable if White has done well elsewhere.



Ref. Fig. 40
9th Pro Best Ten Playoff, Game 3 (1972)
White: Ishida; Black: Iwata



Dia. 446 ♦

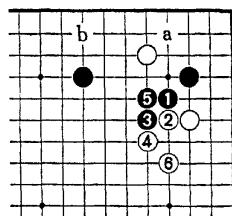


Dia. 447

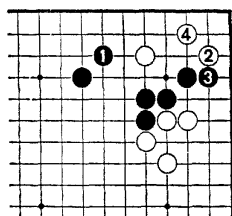
Dia. 448 (the diagonal move). The moves to 6 form one fixed pattern. White gets good shape with 6, while waiting to see how Black tackles his corner stone. Black's decision is not easy. Black 'a' is solid, but this leaves scope for White 'b'.

Dia. 449 (potential). Black can also try 1 but the corner stone is not yet completely captured. White can wait for the right time to play 2. Black cannot let him connect, so he must play 3. After 4, capturing these stones will be quite a problem.

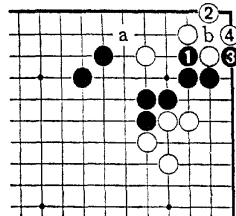
Dia. 450 (ko). Black 1 is the vital point but White resists with ko. If 3 at 4, White lives unconditionally with 3. If White plays 2 at 'b', Black 'a' kills him.



Dia. 448 ♦♦



Dia. 449

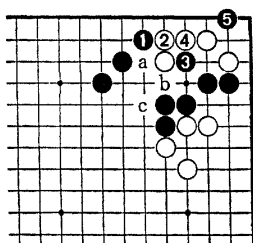


Dia. 450

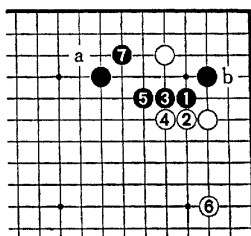
Dia. 451 (depends on the middle). Black can stop White from getting two eyes with 1 to 5, but even so will find it hard to capture him unless the surrounding position is very favourable. The reason is that since 'a' and 'b' are sente, White can resist with the hane at 'c'. Thus, White can look forward to the potential remaining in this corner.

Dia. 452 (adequate for White). Black 3 is insipid, showing a lack of fighting spirit. For White, 4 and 6 are adequate. Black captures the white stone, but White 'a' is sente and he can also reduce the corner with White 'b'.

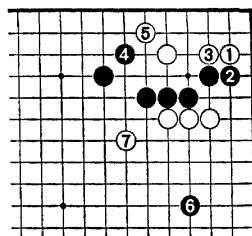
Dia. 453 (feasible for White). White 1 instead of 6 in *Dia. 452* is also possible. This time living is easy. Even if Black makes a pincer at 6, White has no worries about being attacked, since Black's shape is not so strong either. Black 3 in *Dia. 452* lacks forcefulness.



Dia. 451



Dia. 452



Dia. 453

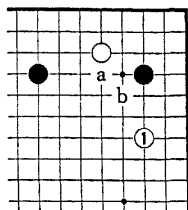
SECTION 10. Answering with a Two-Space Pincer

Dia. 454 (feeling one's way). The two-space pincer has the same idea behind it of feeling for a way to settle the corner stone. It differs from the one-space pincer in that the ladder must be taken into account. Black can answer at 'a' or 'b'.

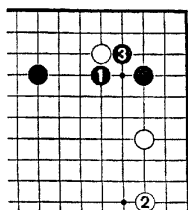
Dia. 455 (Black satisfied). If White has an enclosure in the bottom right corner, White 2 is not out of the question as a fuseki strategy, but with 3, Black can be satisfied with the local result. White must answer Black 1 directly.

Dia. 456 (playing hane in-between). White plays 2 when the ladder is favourable. The moves to 5 form the basic pattern. Black 5 is the best connection. There are three joseki continuations for White—'a', 'b' and 'c'. White must not give atari to Black 1.

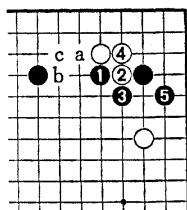
Dia. 457 (joseki). White 1 looks stolid but is surprisingly strong. If 2, White lives with 3. Black 2 is light but is undeniably thin. White can aim at the severe move at 'a'. Black probably needs an immediate reinforcement at 'b'.



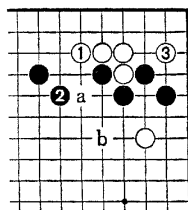
Dia. 454



Dia. 455



Dia. 456

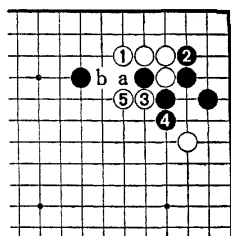


Dia. 457 ◆◆

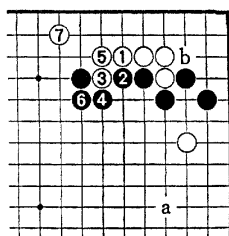
Dia. 458 (slightly better for White). If Black 2, White cuts at 3. Trying to escape with 'a' is bad—White gives atari at 'b' and comes out into the centre. Black answers at 4, so White secures himself with 5. White's position now seems to be stronger than Black's.

Dia. 459 (joseki). The black push at 2, fixing the shape here, is good. Up to 7 is joseki. Black will continue with a pincer at 'a'. White would like to play 7 on the third line but then Black 'b' becomes sente.

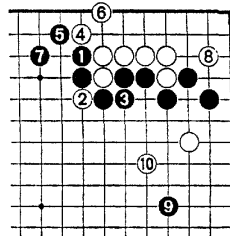
Dia. 460 (overplay). Black 1 instead of 6 in *Dia. 459* is a strong move but the follow-up is difficult. White 2 is a painful cut. White lives with a fair-sized territory, then resists the pincer at 9 with 10. The cut at 2 makes this fight difficult for Black.



Dia. 458



Dia. 459 ◆◆

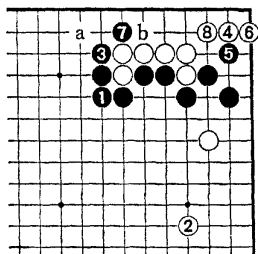


Dia. 460 ◆◆

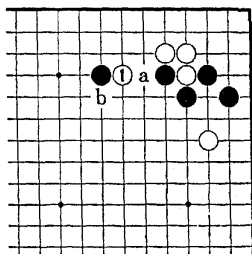
Dia. 461 (variation). If White ignores 1 to play 2, Black 3 is natural. White lives but is forced to answer 7 submissively at 8. This is painful. Moreover, Black 'a' is sente. If White plays 8 at 'b', he collapses when Black plays at 8.

Dia. 462 (White attaches). White 1 is a standard tesuji in this kind of position. The atari at 'a' is vulgar and only helps Black. As often happens, the tesuji is to be found adjacent to the vulgar move. Black can answer at 'a' or 'b'.

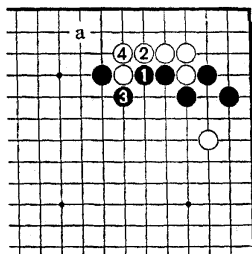
Dia. 463 (reversion). This reverts to *Dia. 459*. The joseki continues with the black connection and White 'a'. However, White 2 is not the only move.



Dia. 461 ◆



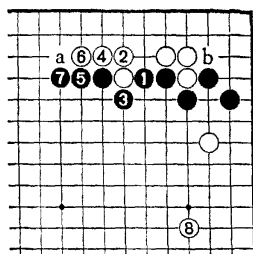
Dia. 462



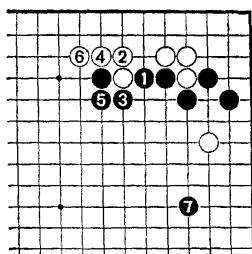
Dia. 463

Dia. 464 (depending on circumstances). White 2 is possible. If White plays 4 to the right of 2, the position again reverts to *Dia. 459*. White 4 and 6 are vulgar moves but by taking sente, White gets to play at 8. This way of playing is to be recommended only when 8 is an extremely good point. Black 'a' and 'b' are sente at any time.

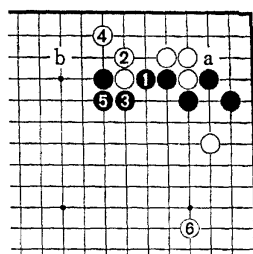
Dia. 465 (variation). If playing on the right is so good, Black can take sente with 5 and then play 7. However, White gets a nice shape with 6. In most cases, following *Dia. 464* is good enough for Black.



Dia. 464

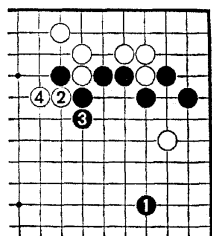


Dia. 465

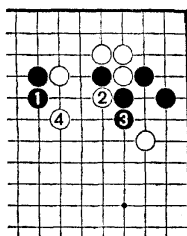


Dia. 466 ◆

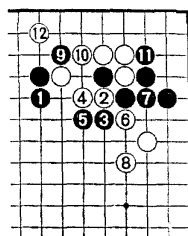
Dia. 466 (a nice move). White 4 in *Dia. 464* may get sente but one is reluctant to play this vulgar move. If one is heading for the outside, White 4 here is the tesuji. If Black 5, White plays 6. His stones at the top are secure because 'a' and 'b' are miai.



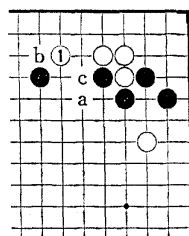
Dia. 467



Dia. 468 ◆



Dia. 469 ◆



Dia. 470

Dia. 467 (a big cut). If Black objects to White's playing on the right, he can play at 1, but White naturally cuts at 2. The exchange of 3 and 4 is natural, but White's future prospects are better, seeing that he has opened up a new field here. Usually the loss is too big for one to permit a cut like 2.

Dia. 468 (equal). Black 1 is a magnificent answer. If 2, Black 3 is correct. White 4 is a tesuji for advancing into the centre. White's shape looks incomplete, but there is no particular weakness. Pushing up to the right of 1 instead of 4 is too heavy.

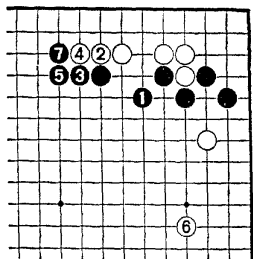
Dia. 469 (forceful). Black's forceful attempt to seal White in with 3 and 5 may work if his surrounding position is strong enough. White 6 to 8 is a natural counterattack. Black lives with 11, while White settles himself with the tesuji of 12. This result cannot be evaluated just in the local context.

Dia. 470 (the white jump). White 1 is another standard move. Black's correct response is at 'a'—Black 'b' is not to be recommended. If Black plays 'c' and White pushes though the middle, the position reverts to *Dia. 466*.

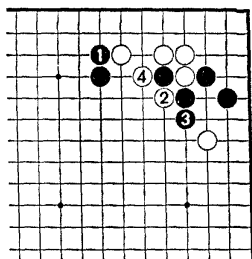
Dia. 471 (joseki). Comparing the result here to *Dia. 464*, one sees that White has more liberties, so Black 7 is not so effective. Nevertheless, 7 is still a good point, so the result is equal.

Dia. 472 (good for White). Fighting spirit may seem to demand 1, but the result here is not good for Black, since White 4 is a nice ponnuki. Black's thinness on both sides becomes a problem when White gets so securely settled, so White is able to take the initiative.

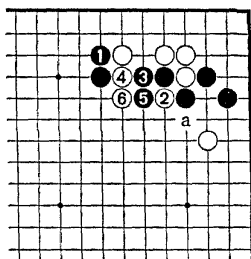
Dia. 473 (split). If Black answers 2 with 3, White splits him into two with 4 and 6 and so has no trouble looking after his group. Black has no suitable continuation. Simply playing White 4 is best—the atari at 'a' is better left unplayed.



Dia. 471 ◆◆



Dia. 472

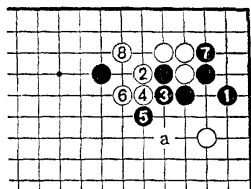


Dia. 473

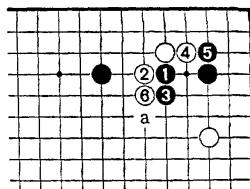
Dia. 474 (out of the question). White 2 shows an ignorance of the principles of Go. White is forced into bad shape with 3 to 6. Black 7, followed by 'a', is good enough for Black.

Dia. 475 (the white hane). Playing hane immediately at 2 is another possibility. The black hane at 'a' after 6 does not worry White now, as he has an extra liberty (to the right of 1) compared to *Dia.* 474. Therefore—

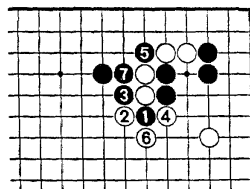
Dia. 476 (a clash). If Black plays 1, White resists strongly with 2. Black's natural continuation is to cut at 3, but White submits cheerfully to the squeeze. White 4 at 7 is bad.



Dia. 474



Dia. 475

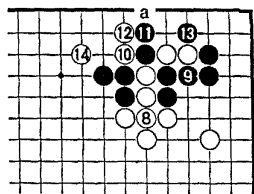


Dia. 476

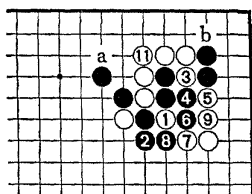
Dia. 477 (good for White). Black can capture two stones, but White 10 to 14 sets the three black stones floating. Because of Black's clumsy shape, this fight favours White. The white atari at 'a' can be played at any time, so it should be kept in reserve as a ko threat.

Dia. 478 (good for White). Cutting at the root and squeezing in *Dia. 476* was not good, but Black 2 here is no better. This way White squeezes Black. The result to 11 is obviously better for White—'a' and 'b' are miai for him. If Black plays 'a', he must discard the corner.

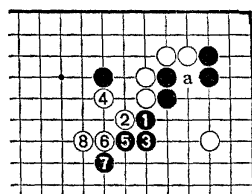
Dia. 479 (slightly better for White). Black 1 is the vital point, but White can play 2 because of the extra liberty at 'a'. Since he cannot cut, Black must extend at 3. With 4 to 8, White gets a nice, relaxed shape.



Dia. 477



Dia. 478
10 connects

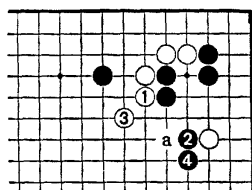


Dia. 479

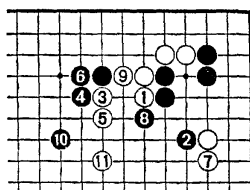
Dia. 480 (joseki). Since the hane is an overplay, Black tries 2, which is the vital point of this shape. White 3 is also good shape. The result to 4 is probably equal. If White plays 3 at 4, Black plays 'a', threatening a double attack.

Dia. 481 (equal). If White does not want to let Black play at 4 in *Dia. 480*, he can try 3 and 5 here. This gets sente, so he can play at 7, but Black is able to spoil his shape with 8. This leads to a hectic game.

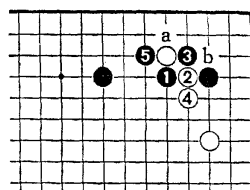
Dia. 482 (variation). Cutting with Black 3 even though the ladder favours White is a mischievous way of playing. Black is expecting White 'a' after 5 and intends to fight with 'b' but this is too complacent.



Dia. 480 ♦♦



Dia. 481 ♦

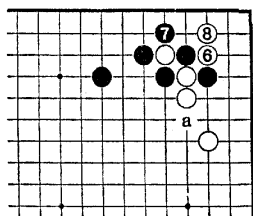


Dia. 482

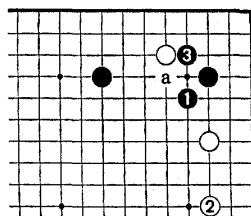
Dia. 483 (large profit). Capturing a stone with 6 and 8 is enough for White, for his profit is superior to the influence of Black's ponnuki. If White gives atari instead of 8, Black will not connect but wait for an opportunity to play the ko. In this shape, Black has a tesuji at 'a'. White has to give way.

Dia. 484 (diagonal move). If Black 1, White extends at 2. Even though Black attaches at 3, this is better for White than if Black had played 1 at 'a', then 3, as in *Dia. 455*. Black gets profit with 3, but since the white stone still has plenty of scope for action, the result is equal.

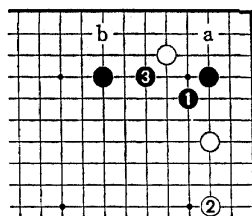
Dia. 485 (equal). Black 3 is also a strong move and the result just in the corner is equal. Even with the low two-space pincer, the white stone can easily live with 'a', so in this position, with the side open at 'b', it is all the easier.



Dia. 483



Dia. 484 ♦♦



Dia. 485 ♦

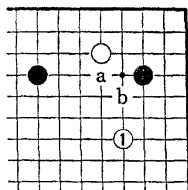
SECTION 11. Answering with a High Two-Space Pincer

Dia. 486 (one line difference). The choice between the third and the fourth line is an important one and makes a complete difference to the later play. As with the low pincer, Black can answer at 'a' and 'b'.

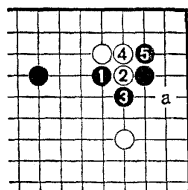
Dia. 487 (the vital move). Blocking at 5 is the vital move. With the low pincer Black connects with 'a', but with the high pincer he can make the strong blocking move of 5. This is the first difference.

Dia. 488 (the old pattern). The pattern to 6 was once played very often and considered a joseki. However, it has now fallen into disuse, as Black 4 and 6 are regarded as disadvantageous for White.

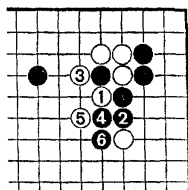
Dia. 489 (good for Black). Since the exchange of 5 for 6 is bad, White tries 1, which is correct shape, but with Black 2 the result is about the same. Not only does the black pincer prevent the white ponnuki from exercising its proper influence but White may even be subject to attack.



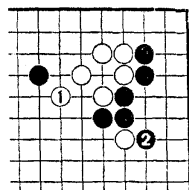
Dia. 486



Dia. 487



Dia. 488



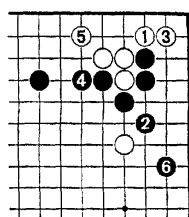
Dia. 489

Dia. 490 (joseki). Since cutting on the centre side is bad, White should play hane at 1. Black 2 is a steady move. The moves to 6 give an equal result. White's pincer stone on the right is floating but the position of Black 6 is low, so White is satisfied with getting sente.

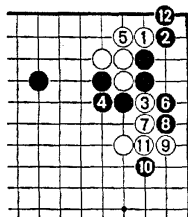
Dia. 491 (overplay). Black 2 is a bit of an overplay. White counters with 3 and the sequence to 12 is forced. Unless there is now a good way for White to settle his group at the top, Black 2 will have succeeded.

Dia. 492 (ingenious). White 1 is an ingenious move. If White plays 1 at 3, Black may block on top at 1 instead of playing 4. When White plays 1 before 3, Black must block at 4. White lives with 5 and 7. It is important for White to know the tesuji of 1. To continue—

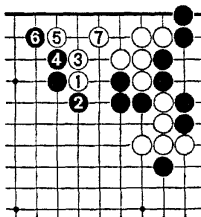
Dia. 493 (slightly better for White). Black must add a move at 10, so White lives in sente. He has two sente peeping moves at 11 and 13, then can play elsewhere. White comes out a little ahead here.



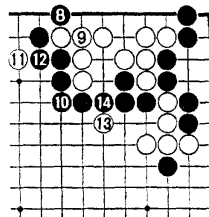
Dia. 490 ♦♦



Dia. 491



Dia. 492



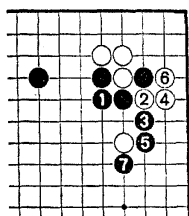
Dia. 493 ♦

Dia. 494 (good for White). Black 1 and 3 keep the position simple. Black 5 is sente, so he gets considerable strength with 7. However, this result is favourable for White, as Black has yielded ground. Losing one's 3-4 stone like this is nearly always bad.

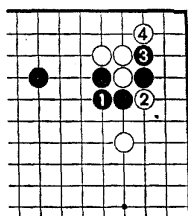
Dia. 495 (reversion). This sequence reverts to *Dia. 491* and White can follow the sequence through to *Dia. 493*. However, White 2 at 3 is also possible. Black will connect to the right of 2 while White will next play to the right of 3, giving an equal result.

Dia. 496 (diagonal connection). Blocking in the corner is alright, but Black 1, as with the low pincer, is also possible. White 'a' is the standard answer, while in this special shape 'b' is also possible.

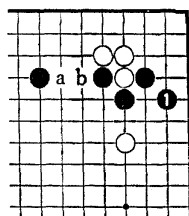
Dia. 497 (the cut is bad). Black 2 is the only answer to 1. White 3 is a bad move which fails to take into account the fact that the pincer is a high one. After 4 and 6, White $\triangle$ loses effectiveness. Settling his group does not compensate for White's loss on the outside.



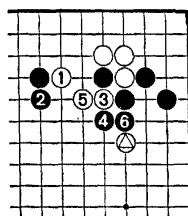
Dia. 494



Dia. 495



Dia. 496

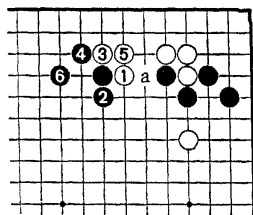


Dia. 497

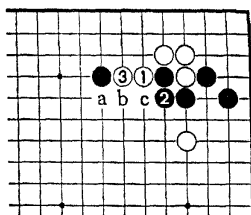
Dia. 498 (joseki). The idea of 3 and 5 is to settle the white group without adversely affecting his stone on the right. Up to 6 is joseki. If Black plays 2 at 'a', White's high pincer will be found to work better than the low one, whatever variation ensues. The high stone is lighter and easier to look after.

Dia. 499 (white atari). White 1 is a special exception—usually this atari is bad. After 2, White 3 is considered correct shape. Black can answer at 'a' or 'b', but the result may be much the same. White 3 at 'c' is bad, as Black makes a hane.

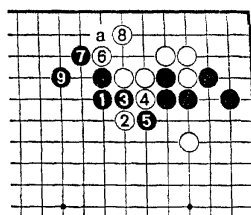
Dia. 500 (joseki). White 2 and 4 create some potential for later action on the outside. White 6 and 8 make correct shape. With 9, the result is equal. It is better not to give atari at 'a'. How White makes use of the outside potential will be an indication of his strength.



Dia. 498 ◆◆



Dia. 499



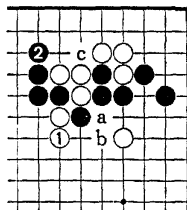
Dia. 500 ◆◆

Dia. 501 (a careless slip). White 1 is a careless slip—it is not sente, as Black answers at 2 instead of at 'b'. If White 'a', Black 'c'. This is terrible.

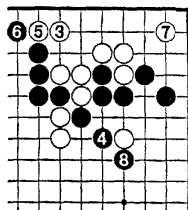
Dia. 502 (good for Black). White must answer at 3, but this exchange is humiliating. Black plays 4 and then 8, after White lives. This is an inferior result for White.

Dia. 503 (equal). Jumping out on the right side at 2 is also possible. This time 7 is the correct answer to 6. Black lives in the corner with 9 and White settles himself with 10. This is a good move, well fitted for developing up the left side.

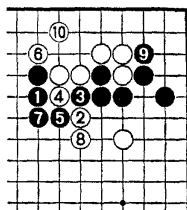
Dia. 504 (reversion). Black tries to seal White in with 1. This gives the same result as in *Dia. 500* and is a joseki. Having played 2, White must cut at 4. He cannot cut at 5.



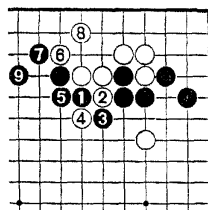
Dia. 501



Dia. 502



Dia. 503 ◆◆

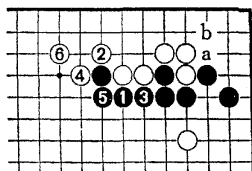


Dia. 504 ◆◆

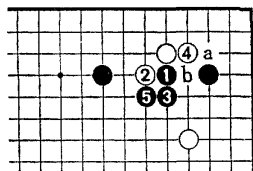
Dia. 505 (equal). Simply making a hane at 2 is also possible. Black 3 is the proper move. White gets profit and Black gets a steel wall. The result is equal. In this shape, if Black plays 'a', White makes a hane at 'b', then connects.

Dia. 506 (white hane). White 2 is pointless with the high pincer. If Black plays 'a' after White 4, White pushes up at 5, but Black forestalls him. This gives Black a strong position. Next, White plays 'a' or 'b', but—

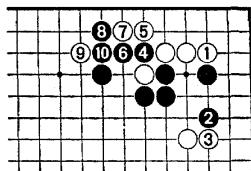
Dia. 507 (good for Black). If White 1, Black 2 is just right with the high pincer. The sequence to 10 gives Black a strong position. Since the corner is weak, the block at 3 does not make White strong.



Dia. 505 ◆



Dia. 506

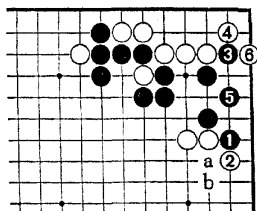


Dia. 507

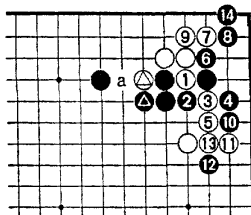
Dia. 508 (Black's aim). Black aims at taking advantage of White's weakness with the sequence to 5. White 6 is absolutely necessary. If the ladder is favourable, Black can simply cut at 'a'. If not, he can make a severe attack with the peep at 'b'.

Dia. 509 (push and cut). If White cuts, Black resists with 4 and 6. The sequence to 14 is forced. It should be apparent now that the exchange of ♢ for ♡ is bad for White. As seen in *Dia. 492*, the correct point for White here is 'a'. Because of this—

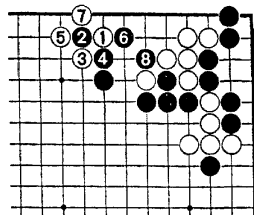
Dia. 510 (White captured). White has no appropriate way to settle his group. If 1, Black 2 is severe. If White tries to live inside, Black builds a wall on the outside, so he has no choice but to play 3. Capturing with 6 and 8 is good enough for Black.



Dia. 508



Dia. 509

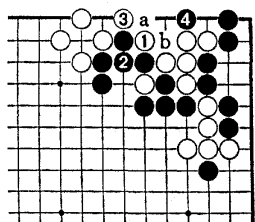


Dia. 510

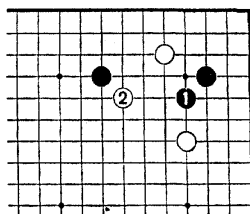
Dia. 511 (captured). The five white stones are captured. If 1 and 3, Black 4. If White 'a', Black 'b' and vice versa. If Black connects to the left of 8 instead of 8 in *Dia. 510*, there is a little bit of potential left for White.

Dia. 512 (the diagonal move). If Black 1, White 2 is the tesuji for settling himself. To some extent one can say that White welcomes Black 1. Next, Black has the choice between playing on the left or the right.

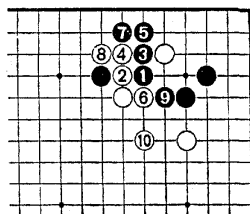
Dia. 513 (better for White). Black can capture one stone if he plays at 1. White 6 is the vital point. Black crawls once at 7 before answering at 9. White gets a good shape with 10 and his strength is superior to Black's profit.



Dia. 511



Dia. 512

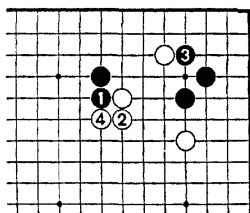


Dia. 513

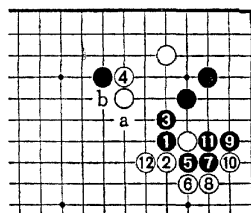
Dia. 514 (equal). Black 1 and 3 are regarded as standard. White 4 is a good point. The result is equal, though Black is a little reluctant to make the exchange of 1 for 2, since this blocks the way out for his corner stones.

Dia. 515 (good for White). If Black plays out with 1 and 3, White plays 4. If Black cuts at 5, he still ends up being blocked in. White is satisfied. Black can move out with 'a', but provoking White 'b' is a minus.

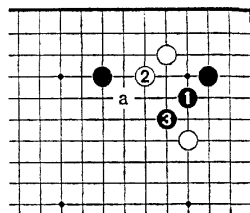
Dia. 516 (sluggish). White 2 is too slow as he remains one step behind Black. If White next plays at 'a', then 2 clearly becomes a slack move, as it should be one space to the left.



Dia. 514 ◆



Dia. 515



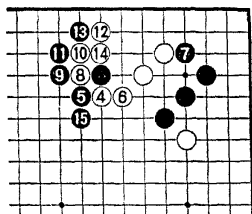
Dia. 516

Dia. 517 (good for Black). White 4 and 6 might be considered, but Black 7 presses White to cut at 8 and we get the opposite result to *Dia. 515*. This result is good for Black. White 2 in *Dia. 516* is bad.

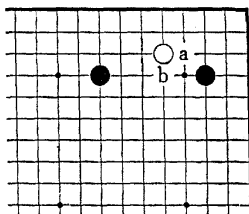
SECTION 12. White Plays Elsewhere

Dia. 518 (attack and blockade). When White plays elsewhere, Black can attack at 'a', taking away White's base, or seal him in with 'b'. The latter aims to build thickness while letting White live.

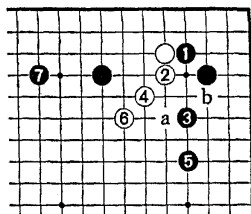
Dia. 519 (joseki). White 4 makes correct shape. He must not attach at 'a'. Since White is aiming at 'b', Black defends at 5. White 6 forestalls a black pressing move here. Black 7 is solid.



Dia. 517



Dia. 518



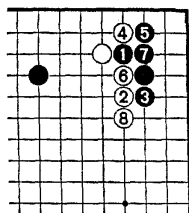
Dia. 519 ♦♦

Dia. 520 (Black submissive). White 2 is another possibility. Black 3 shows a lack of fighting spirit. White gets the result he wants and is doing very well, considering he has made a move elsewhere.

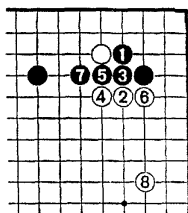
Dia. 521 (equal). Black must counterattack with 3. White 4 is the only move. Both sides are satisfied—Black gets profit at the top, while White settles himself on the side.

Dia. 522 (aggressive). Black 5 is a strong move if Black does not want to let White settle himself. Black 7 catches White in a crossfire, while making territory at the same time. This is ideal. White will probably jump at 7 instead of 6, but then Black 6 is severe.

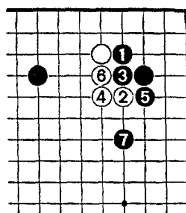
Dia. 523 (good shape for White). White naturally wants to extend to 2. White 4 aims at 'a'. If Black defends at 7, White makes good shape with 8 and has settled his group.



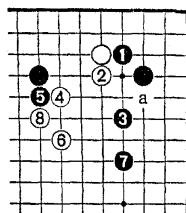
Dia. 520



Dia. 521 ◆



Dia. 522



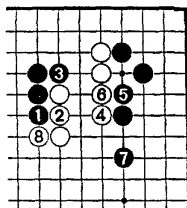
Dia. 523

Dia. 524 (equal). Black must play 1 and 3 before defending on the right. Despite his reluctance, White has no choice but to attach at 4. This gives Black the opportunity to play 5 and 7. Black manages to play on both sides but 8 takes care of White's group.

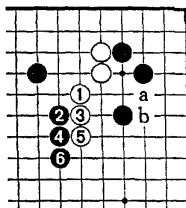
Dia. 525 (pushing from behind). Black 2 is a severe answer to the white diagonal move. Pushing with 3 and 5 is hopeless, as Black is always a step ahead. If White attaches at 'a' after giving away this advantage, Black lightly dodges his attack with 'b'.

Dia. 526 (equal). Returning tit for tat with 3 is the tesuji here. White is not concerned about Black cutting. After 4 and 6, White makes good shape with 7 and 9. The result is probably equal. Note that White 5 is the right way to play here.

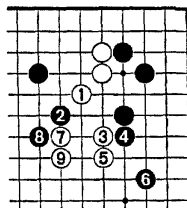
Dia. 527 (bad shape for White). The exchange of 5 for 6 in *Dia. 526* is a minus for White but is necessary to prevent the sequence shown here. Black 8 is a severe move forcing White into bad shape. This makes it difficult for White to settle his group.



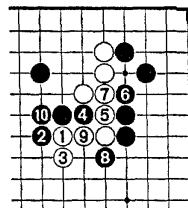
Dia. 524 ◆



Dia. 525



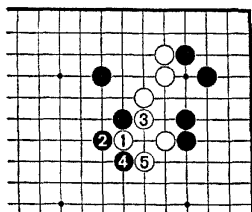
Dia. 526 ◆



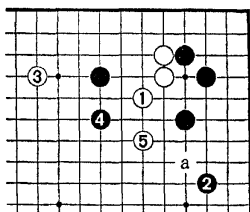
Dia. 527

Dia. 528 (ko). White 3 is one possible plan. This is an interesting approach for White if he has more ko threats and shows professional perception. Considerable strength is required to settle a group skilfully.

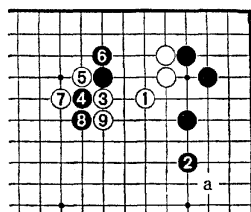
Dia. 529 (loose). Black 2 is also possible. Since this is looser than Black 'a', White has scope for a pincer at 3. The local result is equal, depending on the effectiveness of White 3.



Dia. 528



Dia. 529 ◆



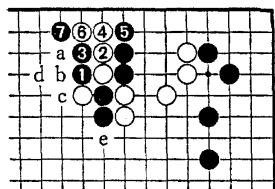
Dia. 530

Dia. 530 (the ladder). When White plays 1, Black must keep in mind the ladder. After Black 2 or 'a', White 3 and 5 are possible. White cannot sacrifice the cutting stone, so he answers Black 6 with 7 and 9.

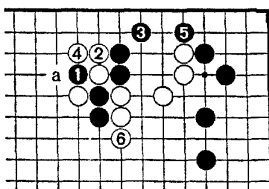
Dia. 531 (depends on the ladder). The sequence to 7 is forced—neither side can falter. Next, White 'a', Black 'b', White 'c', Black 'd'—if the ladder with White 'e' is favourable, Black collapses. If not, White collapses.

Dia. 532 (good for White). If the ladder is unfavourable, Black must switch to 3 and 5, but this takes care of only half his stones. After White 6, Black cannot extend at 'a', so White settles himself easily. Black has failed.

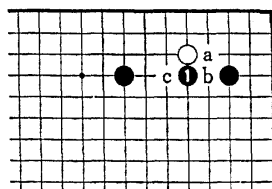
Dia. 533 (Black attaches). Black 1 aims at building outside influence while letting White live in the corner. White 'a' is a simple response. If the ladder is favourable, White 'b' is possible and sometimes leads to interesting variations. White 'c' is wrong and does not work well.



Dia. 531



Dia. 532

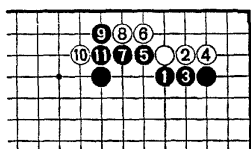


Dia. 533

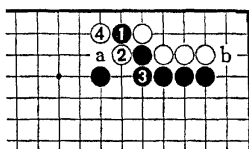
Dia. 534 (joseki). Up to 11 is joseki. White lives but without much area, as the black hane + connection to the right of 4 is sente. However, White has sente. He cannot complain as he has made two moves fewer here.

Dia. 535 (joseki). Black can play 1 if he wants to keep sente. Black usually leaves the position like this and makes up his mind between 'a' and 'b' later. Playing here at once is a waste.

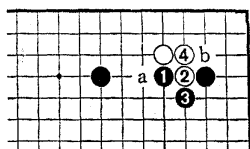
Dia. 536 (white wedge). White 2 always requires the ladder to be favourable. The ladder in question is created by Black 3 at 4, White 3, Black 'b'. White 'a'. After White 4, Black can play 'a' or 'b'.



Dia. 534 ◆◆



Dia. 535 ◆◆

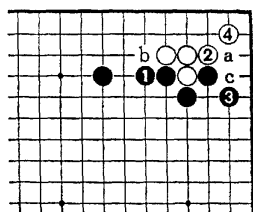


Dia. 536

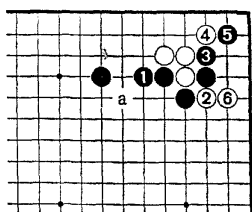
Dia. 537 (joseki). If Black 1, White peacefully blocks at 2. Black 3 is correct shape; likewise White 4. This is the basic pattern. If White plays 4 at 'a', Black 'b' is sente, which is painful. Giving atari at 'c' destroys the future potential here.

Dia. 538 (sacrifice strategy). The idea of White 2 is not to start a fight here but to sacrifice his three stones. This approach is similar to the "Kajiwara joseki" (*Dia. 378*) in which White begins with a move at 'a'. Black 3 is the only move. After 6—

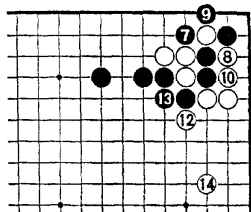
Dia. 539 (depending on circumstances). The moves to 14 follow. White has given away profit in the corner but has settled himself on the right. This is a resourceful plan when one considers that Black's original intention was to seal White in and build up a large territorial framework on the right.



Dia. 537 ◆◆



Dia. 538

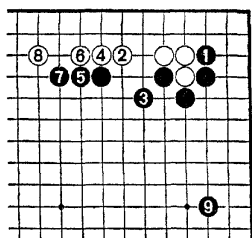


Dia. 539 ◆
⑪ connects

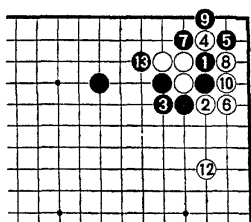
Dia. 540 (joseki). Black 1 is a severe move. White can choose between saving his three stones or sacrificing them. Here he elects to save them. Black builds a large framework, but he has played two more moves.

Dia. 541 (variation). White sacrifices his stones with 2. The evaluation of the result here depends on how much stress is being placed on the right side. Black 13 is the proper move. Again Black has played two moves extra.

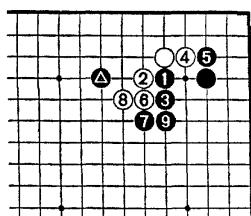
Dia. 542 (white hane). White 2 is not to be recommended. Black plays 3 and his stone  turns out to be right at White's vital point. This means that Black 7 becomes an excellent move, forcing White into bad shape. This by itself gives Black a decisive advantage.



Dia. 540 ◆◆



Dia. 541 ◆
⑪ connects

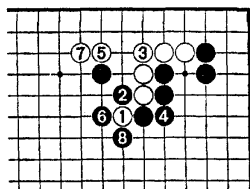


Dia. 542

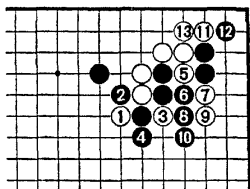
Dia. 543 (ponnuki). White 1 is an attempt to avoid making bad shape but is unreasonable. White is unable to put up a proper resistance and must permit Black 8. This is out of the question.

Dia. 544 (reckless). White tries an emergency measure with 1 and 3. This violent approach would be pardonable if White could capture the three black stones in the corner, but alas—

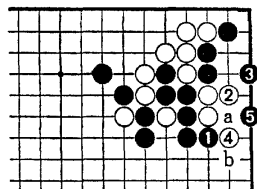
Dia. 545 (White loses). Black 1 saves the corner stones. White must play 2 but 3 is a tesuji. Black 5 is the coup de grace—if White ‘a’, Black ‘b’ and vice versa. This is like a typical tsume-go problem.



Dia. 543

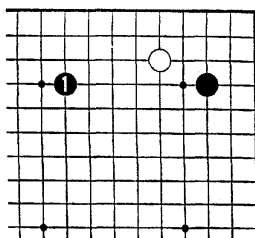


Diag. 544



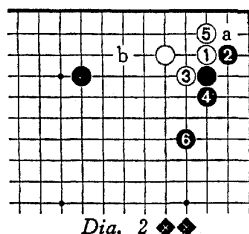
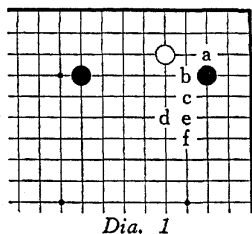
Dia. 545

CHAPTER IX THE THREE-SPACE HIGH PINCER



Black 1 is the newest of the pincers. It is hardly mentioned in joseki books written before the 1950's. It is not played very often and not many definitive sequences have been worked out.

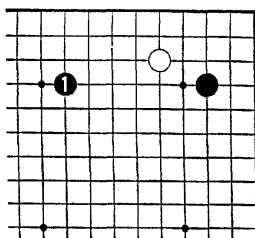
Dia. 1 (responses). The balance with the top left corner is usually the main factor in the choice of this pincer. White has six responses, from 'a' to 'f', and can also play elsewhere. One can apply the variations for the high and low two-space pincers and the low three-space pincer.



SECTION 1. The Three-Three Attachment

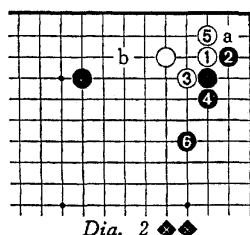
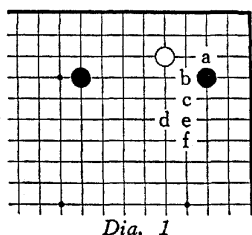
Dia. 2 (joseki). White 1 aims at getting settled quickly. The sequence here is a peaceful one. Next, White 'a' and 'b' are miai, so the group can be left as it is.

CHAPTER IX THE THREE-SPACE HIGH PINCER



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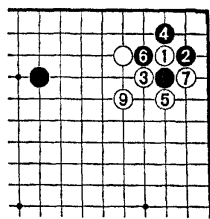
Dia. 1 (responses). The balance with the top left corner is usually the main factor in the choice of this pincer. White has six responses, from 'a' to 'f', and can also play elsewhere. One can apply the variations for the high and low two-space pincers and the low three-space pincer.



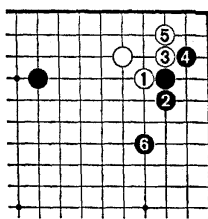
SECTION 1. The Three-Three Attachment

Dia. 2 (joseki). White 1 aims at getting settled quickly. The sequence here is a peaceful one. Next, White 'a' and 'b' are miai, so the group can be left as it is.

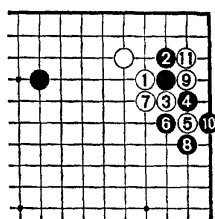
Dia. 3 (joseki). Black can play 4 etc. if he does not want White to settle himself quickly. The black pincer is too distant to be much of a threat to White, but on the other hand, if one regards White's position as "thickness", it is better not to be too close.



Dia. 3 ♦♦
⑨ connects



Dia. 4 ♦♦

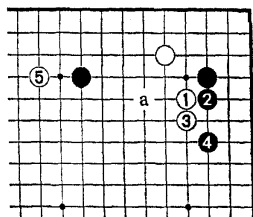


Dia. 5

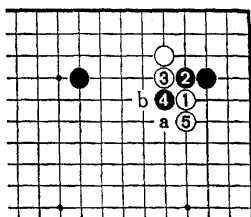
SECTION 2. The Diagonal Attachment

Dia. 4 (joseki). The idea of White 1 is to prevent Black from following *Dia. 3*. Black must play 2, so White gets in 3 and 5. White 1 is safer than the 3-3 attachment if White wants to get this shape.

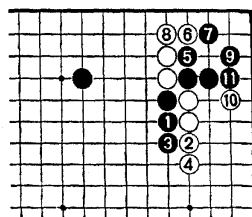
Dia. 5 (good for White). Black 2 is unreasonable with the distant pincer. The black cut at 7 in answer to 3 does not work well, so he plays hane at 4, but White can take the corner with 5 etc. White can also play 5 at 6, forcing Black into a painfully low position.



Dia. 6 ♦



Dia. 7



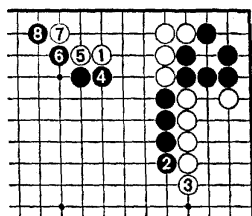
Dia. 8

SECTION 3. The Pressing Move

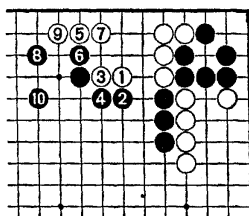
Dia. 6 (set pattern). White 1 is a little dangerous, though nothing happens if Black answers at 2. White uses the thickness gained with 1 and 3 to make a pincer at 5. This pattern resembles the other pincers. Next, Black will probably play 'a'.

Dia. 7 (a fierce cut). Black 2 and 4 are a surprisingly strong cut. At first glance it appears unreasonable because the pincer stone is so far away, but this is not so. Whatever happens, White must extend at 5. Next, Black 'a' is severe. Black 'b' is too mild.

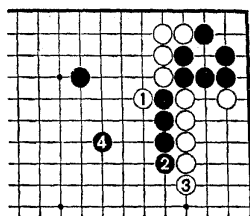
Dia. 8 (getting settled at the top). Black blocks at 5 after pushing twice. The sequence to 11 is forced. White now has to settle his four stones at the top, but this is a problem as Black's pincer stone occupies a good point.



Dia. 9



Dia. 10



Dia. 11

Dia. 9 (a difficult fight for White). The first move to be considered is White 1. Black pushes once more at 2, then plays 4 to 8, putting White on the spot. Living is easy but letting Black wall off the centre is bad.

Dia. 10 (good for Black). Black 2 is a stern response to 1. White 5 is a tesuji to avoid letting Black have his own way too much, but Black builds thickness. White lives in sente and has a better position than in *Dia. 9*, but the overall result is favourable for Black.

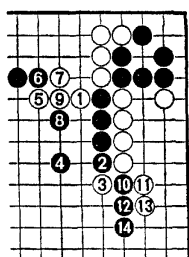
Dia. 11 (encircled). White would like to move into the centre but there is no good way to do this. If White 1, Black 2, then the gentle encircling move of 4. White will probably collapse if he tries to break through by sheer force.

Dia. 12 (feasible). White 1 and 3 are the strongest way to resist. If Black 4, White can avoid being sealed in with 5. However, he must be prepared for the cut at 10. The sequence to 14 is reasonable for Black.

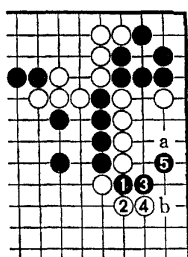
Dia. 13 (a standard tesuji). White 2 is unreasonable because of the black tesuji of 5. White is captured. If White 'a', Black 'b', so—

Dia. 14 (captured). White must play 1. Black 2 is the vital point. Even if White plays 3, Black 6 is the decisive blow. Any other move may permit White to be troublesome.

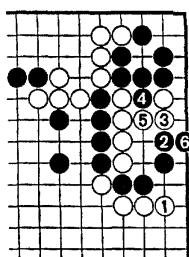
Dia. 15 (easy for White). Black 2 lacks forcefulness. The exchange of 3 and 4 follows, but White can settle himself at any time with 'a'. This exposes the defect of the three-space pincer. The fight will be an easy one for White.



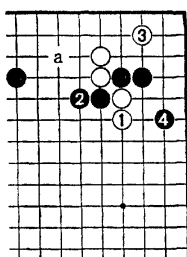
Dia. 12



Dia. 13



Dia. 14



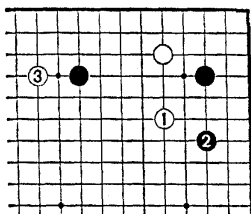
Dia. 15

SECTION 4. The Two-Space Jump

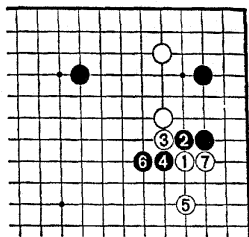
Dia. 16 (joseki). White 1 to 3 is the natural rhythm of jump + pincer. The variations are the same as with the other pincers.

Dia. 17 (possible for White). The sequence to 7 is the same as with the two-space pincer. The fight is easier for White, as the pincer is further off.

Ref. Fig. 41. Kato played two three-space pincers with 1 and 5. His idea perhaps was to erase the influence of Black's lower left star-point stone with the two pincers. With 9 and again with 15, Kato opted for profit. He took sente at the top with 19, then switched to 21. White's strategy was to outlast Black territorially, so Black launched a challenge with 26 and 28.

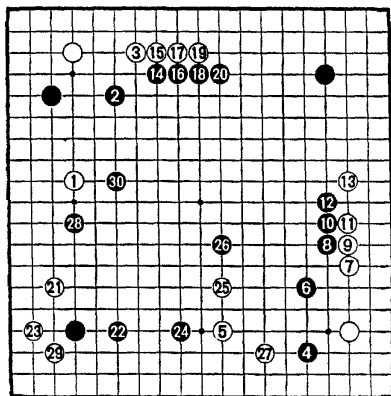


Dia. 16 ♦♦



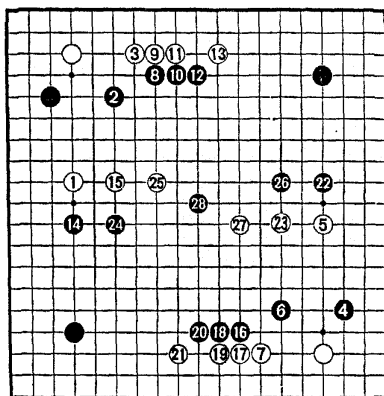
Dia. 17

Ref. Fig. 42. Again Black has occupied the diagonal star-points and again Kato has played two three-space pincers. It is interesting that Kato, who is known for his aggressive fighting style, should be so fond of the loose three-space pincer. Kato responded in the same way at the top and at the bottom. His strategy again was to edge the opponent out territorially. Again he answered in the same way with 25 and 27, but one has doubts about this. Black 28 became an excellent move and initiated a splitting attack.



Ref. Fig. 41

19th NHK Cup, 1st Round (1971)
White: Kato; Black: Fujisawa Shuko



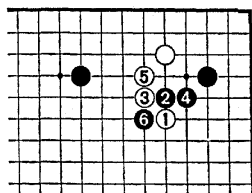
Ref. Fig. 42

17th Prime Minister's Cup, Playoff
(1973) White: Kato; Black: Takemiya

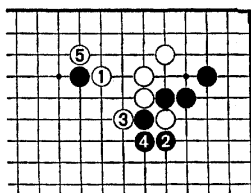
Dia. 18 (Black intercepts). The standard sequence of 2 and 4 is of course possible. If White now becomes timorous in trying to settle his group, the pincer stone will be found to be in an awkward position for him. White must make up his mind what he plans to do with his cut off stone.

Dia. 19 (White is shaky). White 1 is probably the move if he decides to sacrifice his stone. The moves to 5 result but White's position is feeble. A comparison with *Dia. 247* on p. 150 makes clear the inferiority of this result.

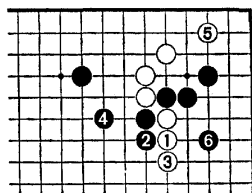
Dia. 20 (a fight). If White dislikes the submissive move in *Dia. 19*, White 1 here is his only other option. Black seals him in but he can run into the corner at 5. Black 6 is not such a great move for Black, so this sequence is feasible for White. If White also dislikes this result, he can follow *Dia. 21*.



Dia. 18

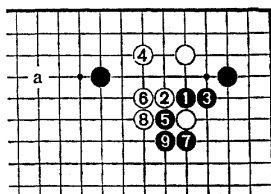


Dia. 19

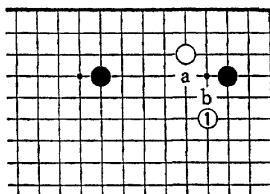


Dia. 20 ◆

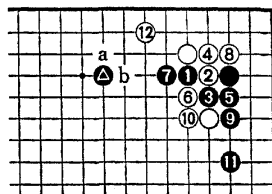
Dia. 21 (joseki). White 4 avoids fighting. The ensuing sequence is the same as with the two-space pincer and the result is equal. White 'a' is a good follow-up move here or he can switch elsewhere.



Dia. 21 ◆◆



Dia. 22

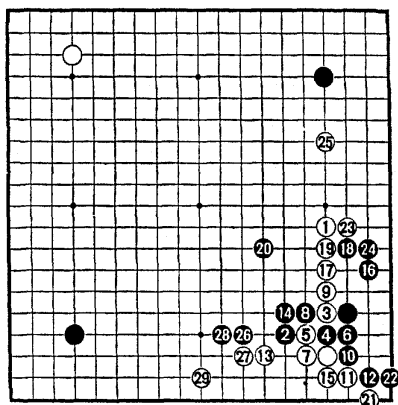


Dia. 23 ◆◆

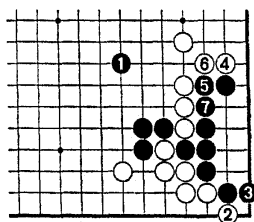
SECTION 5. The Taisha (Great Slant)

Dia. 22 (a painstaking move). White 1 is a painstaking move which takes into account the position of the pincer. Black can make a frontal attack at 'a' or dodge with 'b'.

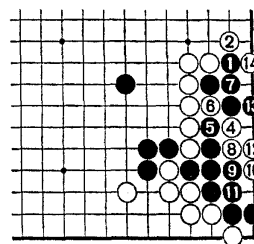
Dia. 23 (the position of the pincer). The moves to 12 form the basic taisha pattern. If the black pincer were at 'a', Black 'b' would now make good shape. With the high pincer , there is no suitable move. This is the reasoning behind White's adopting the taisha.



Ref. Fig. 43
11th Pro Best Ten, 1st Round (1973)
White: Kato; Black: Shiraishi



Dia. 24



Dia. 25
③ elsewhere

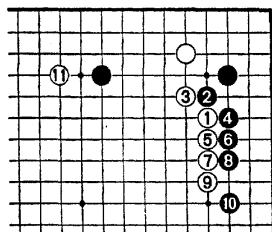
Ref. Fig. 43. Kato again with a three-space pincer. Shiraishi played the taisha. Next, White 17 made splendid shape. Black was reluctant to peep from underneath with 18 but had no choice. Black 24 in answer to 23 also could not be helped. Kato commented: "I think that the exchange to 29 gives an equal result in the local position but that from the point of view of overall balance, the position favours White."

Dia. 24 (supplement). If Black omits the peep at 18 in the Figure, White plays 2 and 4 in sente. Black is unable to resist. The sequence in the Figure is better for Black as White's position is open below 23.

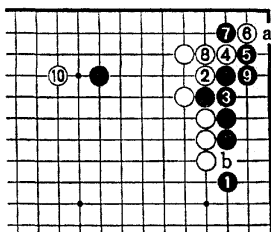
Dia. 25 (the meaning of Black 24). Black's submission at 24 is necessary. If he plays at 1, White 2 is sente. If Black does not answer, White destroys him in the sequence to 14. Black can live by playing 7 at 8, but White can capture at 7 in sente. This makes Black 1 meaningless.

Dia. 26 (joseki). Black 2 avoids troublesome complications. Up to 11 is joseki. Refer to the low three-space pincer section for other variations.

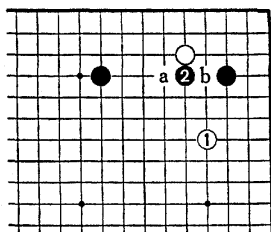
Dia. 27 (Black submissive). Crawling at 8 in *Dia. 26* is important. If Black jumps too soon, White can play 2 to 8 with sente. If Black plays 9 at 'a', White pushes through at 'b'.



Dia. 26 ◆◆



Dia. 27



Dia. 28

SECTION 6. The Large Taisha

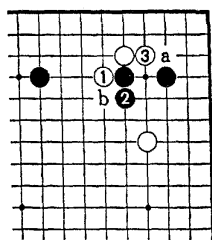
Dia. 28 (a new pattern). White 1 is the most recent innovation in this joseki. This could be called a pincer but strangely enough, with Black's distant pincer, it feels more like a pressing move. White can answer 2 at 'a' or 'b'.

Dia. 29 (white hane). After White 1 and 3, Black can play at 'a' or 'b'. The former seems more likely but is actually less interesting. The strong play at 'b' is the proper continuation.

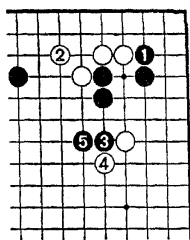
Dia. 30 (reasonable for Black). If White answers at 2, Black 1 becomes reasonable, for Black 3 and 5 are now good moves. Black 5 and the pincer combine to encircle White and prevent his getting into the centre, while there is a cutting point next to 4. This result is dismal for White.

Dia. 31 (light). White will probably make the light and flexible response at 2. White will press down on the pincer stone while aiming at sealing Black in with 'a' or making the sente move at 'b'. Black's next move is difficult.

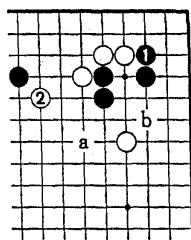
Dia. 32 (joseki). Pushing strongly with 1 and 3 is correct. White has no answer to 3, so his only move is the block at 4. Black 5 is a good sente move before defending at 7. Up to 8 is joseki.



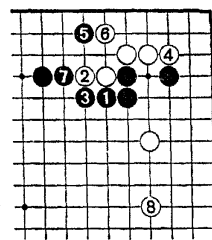
Dia. 29



Dia. 30



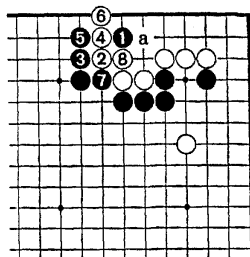
Dia. 31



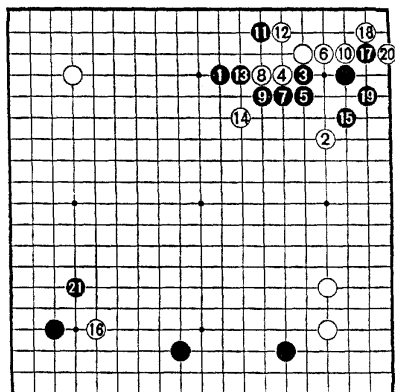
Dia. 32

Dia. 33 (vulgar move). Black 1 is nicely timed. White 2 is vulgar and ineffective. Black plays 3 to 7 in sente. If Black plays 1 at 7 immediately, White may defend at 1. Even if he does not and Black plays 1 after 7, White will not necessarily answer at 'a'.

Ref. Fig. 44. The three-space high pincer is nearly always played when there is a white star-point stone in the corner behind it. The moves to 13 followed joseki but White 14 was a bad mistake. There is no reason for the opponent to connect when one peeps at such a strong position. I had no good response when Black played 15, so I switched to 16. White 14 was the losing move.



Dia. 33



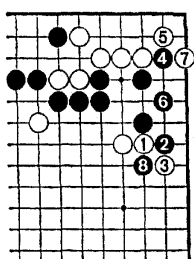
Ref. Fig. 44
11th Meijin League (1972)
White: Ishida; Black: Shimamura

Dia. 34 (supplement). If White answers Black 15 at 1 here, Black can play 2 to 6, as with the other pincers. White has to play 7 as the corner group dies if Black gets in a hane. Black cuts at 8 and there is no ladder.

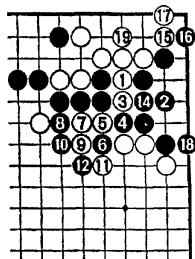
Dia. 35 (variation). If White pushes through at 1 when Black plays 4 in *Dia. 34*, Black connects at 2. White's cut does not amount to much, as Black lives in sente on the side. This result is awful for White.

Dia. 36 (White cuts). If White cuts with 2 and 4, Black can keep things simple by sacrificing a stone. As with the other pincers, White's profit is superior to Black's thickness. Black must not run away from the fight.

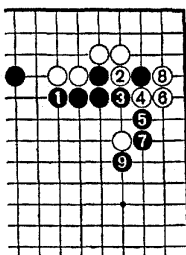
Dia. 37 (equal). The sequence to 12 cannot be varied. The result in the local position is probably equal, but Black has the initiative. He chooses next between 'a', 'b' and 'c', according to the overall position.



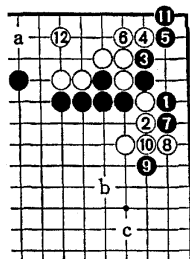
Dia. 34



Dia. 35
13 connects



Dia. 36



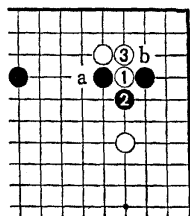
Dia. 37 ◆

Dia. 38 (white wedge). There are very few examples of White 1 in actual play. It is therefore difficult to give any definitive variations. Next, Black 'a' is simple but a little mild, while Black 'b' is complicated.

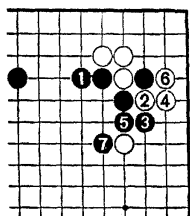
Dia. 39 (delicate). If Black 1, White 2. There is no way for Black to live in the corner, so he sacrifices. Up to 7 is forced. The assessment of this pattern is very delicate. White's profit would normally be regarded as superior, but 1 gives Black nice shape. His position is certainly better than in *Dia. 36*.

Dia. 40 (good for Black). Black 1 is severe. White 2 is a compromise. The sequence to 6 is a two-space high pincer joseki which has fallen out of favour. Although his pincer is one space further off, the result is still favourable for Black.

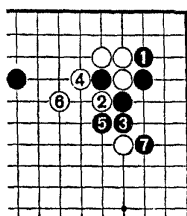
Dia. 41 (unreasonable for White). White 4 is too reckless and is refuted by Black 5. If 6, Black defends with 7, making miai of 'a' and 'b'. An unfavourable result for Black is inconceivable.



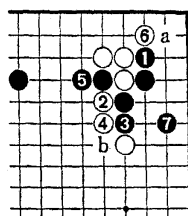
Dia. 38



Dia. 39



Dia. 40

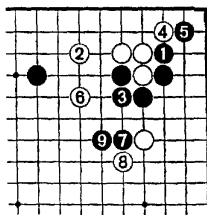


Dia. 41

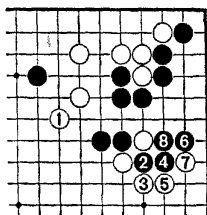
Dia. 42 (complicated). White 2 is the most likely response. There is no definitive follow-up. The sequence to 9 seems to be natural. How should White continue?

Dia. 43 (one pattern). White 1 keeps things relatively simple. Black 2 to 8 is an established pattern. Next, White can play on the right side or make a pincer at the top, without attaching too much importance to the side. The choice is governed by the overall position. The moves here can perhaps be regarded as one set variation.

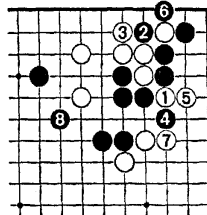
Dia. 44 (unclear). The strong move at 1 after *Dia. 42* also seems possible. The moves to 7 are forced (note Black's care with the order). What happens after Black 8 is unclear. White can of course settle his group at the top but how he does it makes a difference.



Dia. 42



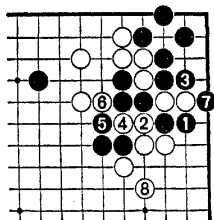
Dia. 43 ◆



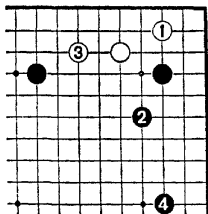
Dia. 44

Dia. 45 (reasonable for White). Black 1 is just what White wants. White cuts in sente and can look forward to attacking the three floating black stones. Black must play 8 in *Dia. 44*.

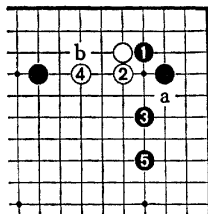
Dia. 46 (equal). White 1 is sometimes a feasible plan, though it is not good with the other pincers. Black will probably answer at 2, so White settles himself with 3. Black 4 ends the exchange peacefully.



Dia. 45



Dia. 46 ◆



Dia. 47 ◆◆

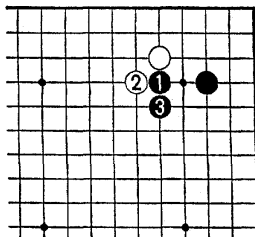
SECTION 7. White Plays Elsewhere

Dia. 47 (set pattern). If White plays elsewhere, Black attacks with 1 and 3 while also making territory. Black 5 defends against White 'a'. Attacking at 'b' instead of 1 is uninteresting, for this makes Black over-concentrated.

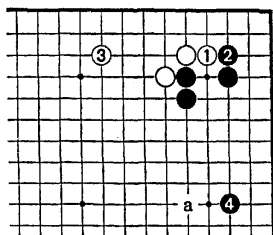
The three-space high pincer still requires considerable research.

CHAPTER X MISCELLANEOUS RESPONSES

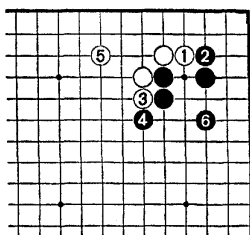
SECTION 1. Attaching and Extending



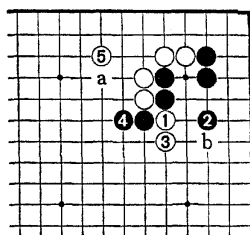
Black 1 and 3 (the tsukenobi) are strong moves when there are already black stones on the right side.



Dia. 1 ◆◆



Dia. 2 ◆◆



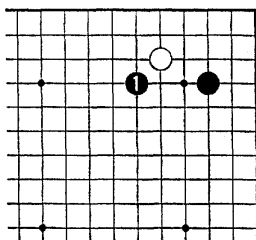
Dia. 3 ◆

Dia. 1 (joseki). Up to 4 is joseki. If Black already has a stone at 4, he can make a nice moyo by jumping to 'a'. The tsukenobi is not much played just by itself because the opponent is necessarily also given a good shape and Black finds it difficult to make much of his prior claim to the corner.

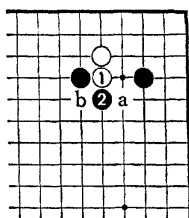
Dia. 2 (joseki). The aim of White 3 is to take sente. Although Black ends in gote with 6, the efficiency of his shape means that the result is equal. Simply extending to the right of 4, instead of making the hane, is much too mild.

Dia. 3 (a fight). White 1 is also possible. Black 2 makes correct shape. White must carefully consider conditions on the right before precipitating a fight like this. Black 'a' and White 'b' are the respective tesujis for each side to settle himself.

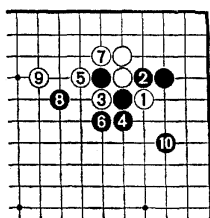
SECTION 2. The Shoulder-Hit



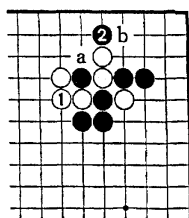
Black 1 is generally regarded as a trick play. If White makes a mistake, Black immediately secures a large profit, so this is not a regular move. However, it is not easy for White to answer correctly. There is an important ladder involved.



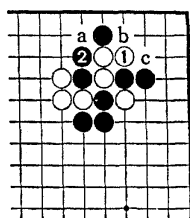
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Dia. 1 (the turning point). White 1 is the only move, likewise Black 2. Now for the first big turning point: there are only two moves, 'a' and 'b'. The former falls into the trap; the latter is the correct continuation.

Dia. 2 (good for Black). There is no way White can get a good result after Black 2. He must play 3 and 5, but Black 6 makes him want to cry. If 7, Black is only too happy to press at 8 before playing 10.

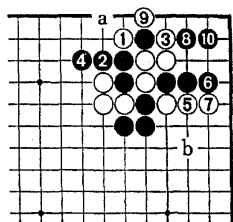
Dia. 3 (Black's hidden aim). If White plays 1 to prevent Black from pressing at 8 in *Dia. 2*, Black strikes at 2. This tesuji is the reason why Black makes the shoulder-hit. If White 'a', Black 'b' causes him a terrible loss.

Dia. 4 (natural momentum). Pride alone will be enough to make White play 1. Naturally Black comes out at 2. The white stones are now split into three. White's immediate task is to look after his three stones in the corner: he has 'a', 'b' and 'c'.

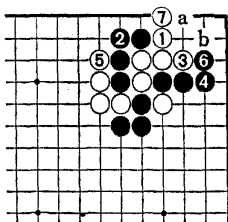
Dia. 5 (the 1st trap). If 1 and 3, Black calmly plays 4. White obviously must block at 5 but he cannot capture these stones. If 9, Black 10 makes miai of 'a' and 'b'. White is nicely trapped.

Dia. 6 (Black blunders). Next White 1. If Black 2, then White 3—this makes bad shape but is a very tenacious move. Black 4 is a slipshod move—he falls into his own trap. White 5 and 7 win the fight by one move. If Black 'a', White 'b'.

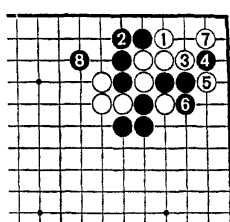
Dia. 7 (the 2nd trap). Black must play the hane at 4. White has no choice but to capture one stone with 5 and 7. Black jumps to 8, giving him secure groups on both sides, while the three white stones are floating.



Dia. 5



Dia. 6

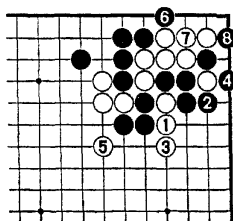


Dia. 7

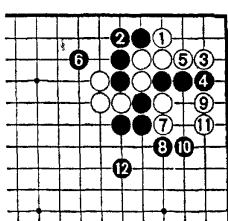
Dia. 8 (White captured). White cannot continue by playing out at 1. If Black 2, White has no time to answer here, so Black captures at 4. Black wins the fight. Whatever happens in the centre, the corner loss is too disastrous.

Dia. 9 (good for Black). Jumping at 3 is not so bad. Black must jump at 6, so White can capture three stones with 7 and 9. However, the position Black gets with 8 to 12 makes this result unfavourable for White.

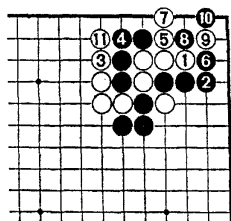
Dia. 10 (Black fails). White 1 is the third possibility. If Black gives way with 2, White 3 and 5 are possible, giving the same shape as *Dia. 6*. White 7 is a tesuji only possible in the corner. Even if Black attempts an emergency ko with 8 and 10, he is foiled by White 11.



Dia. 8



Dia. 9

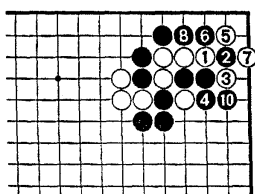


Dia. 10

Dia. 11 (squeeze). Black must persevere with 2. White's only moves are 3 and 5, but Black cuts at 6 and squeezes. After 10, White is in trouble. . .

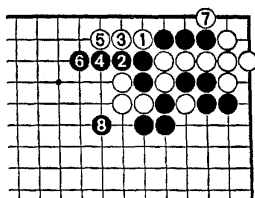
Dia. 12 (the 3rd trap). In order to live, White must play 1 to 5. This captures three stones, but Black 8 catches the centre stones. Clearly White has been trapped again. There are other variations, but after 1 and 2 in *Dia. 4*, White cannot escape the trap.

Dia. 13 (the correct move). White 'a' is no good, so the correct answer is to cut at 3. Black blocks forcefully at 4, but if he does not make a mistake, White can get a favourable result. Next, White 'a' keeps things simple, while White 'b' is difficult as it involves a ladder.

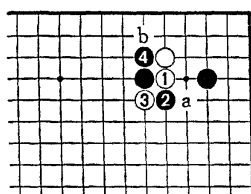


Dia. 11

⑨ connects



Dia. 12

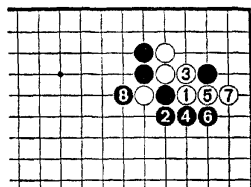


Dia. 13

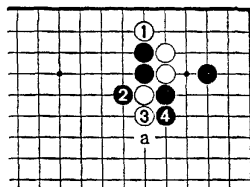
Dia. 14 (equal). White 1 and 3 are easy to understand. Black blocks at 4 and 6, then sets up a ladder with 8. Naturally, he checked the ladder at the outset. This result is probably equal. White has a large corner territory but Black has considerable thickness.

Dia. 15 (the white hane). The previous result is not better than 50-50 for White, which means that he has compromised with Black's forceful play. White 1 shows better fighting spirit. Black plays 2 and 4—the ladder at 'a' is of course favourable. White now has two moves.

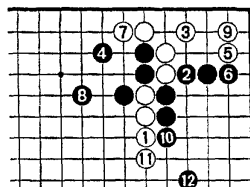
Dia. 16 (enough for Black). White 1 is a slack move. Black plays 2, then jumps to 4, forcing White to live in the corner. Black then chases White with 10 and 12. The position is awkward for White.



Dia. 14 ◆



Dia. 15

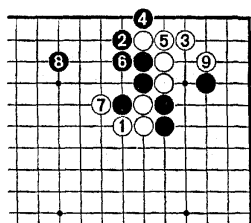


Dia. 16

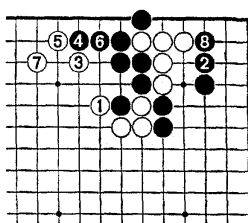
Dia. 17 (feasible for White). White must turn at 1, not extend. Black 2 to 6 is forced, after which 7 is a big move for White. He is now satisfied to live with 9. However, instead of 8, Black may try to capture the corner.

Dia. 18 (discards). What if Black answers 1 at 2? White sacrifices the five stones. Black 4 and 6 are a tesuji to extend his liberties. White must play 7, so Black wins the fight by one move.

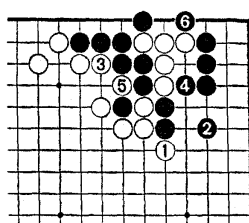
Dia. 19 (good for White). The loss does not worry White. He can make a forcing move at 1, then play 3 and 5 in sente, thus acquiring magnificent thickness. Black's territory is not so big as he has to take White off the board. This result favours White.



Dia. 17



Dia. 18

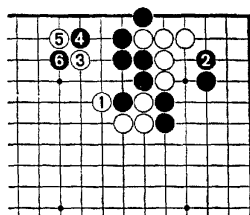


Dia. 19

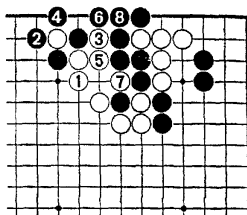
Dia. 20 (a secondary trick play). In this variation, when Black tries to capture with 2, he has a second string to his bow—another trick play to follow up the original shoulder-hit. This makes things very tough for White.

Dia. 21 (out of the question). White 1 is ridiculous. Black captures at 2 and can cross underneath. White 5 and 7 are to no avail—the corner is lost. However, White's mistake is too simple for this to be called a trap.

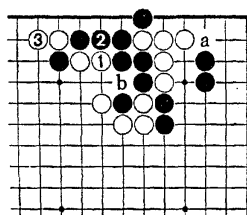
Dia. 22 (White wins?). White plays 1, forcing 2, then extends to 3. If this works, there is no problem. If next Black 'a'—White 'b', then White wins by one move. In expecting this exchange, however, White has fallen into a trap.



Dia. 20



Dia. 21

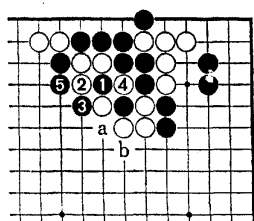


Dia. 22

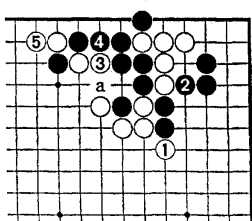
Dia. 23 (the 4th trap). The astonishing tesuji of 1 and 3 finds White defenseless. If he connects in reply to 5, Black catches him in a ladder with 'a' and 'b'.

Dia. 24 (a vital hane). To break out of the trap, White must forestall the ladder. The correct order is to make a hane at 1 before playing at the top. Black fills in a liberty with 2, but White can now play 3 and 5 as the ladder arising from Black 'a' no longer works.

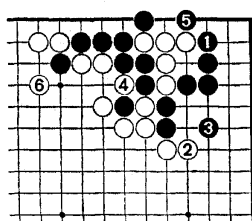
Dia. 25 (foiling the trick play). Black wins the fight, but White plays 2 and 4 in sente, then traps a stone with 6, thus building powerful thickness. The single black stone still has a bit of life in it, but the overall result undeniably favours White, as in *Dia. 19*.



Dia. 23



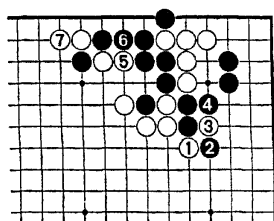
Dia. 24



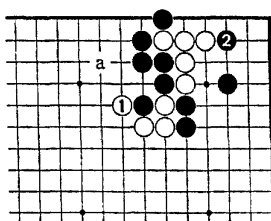
Dia. 25

Dia. 26 (Black collapses). If Black persists in trying to set up the ladder by playing 2, then the white cut at 3 destroys him. Black 4 is absolutely necessary, so this time Black loses the ladder and also loses the capturing race.

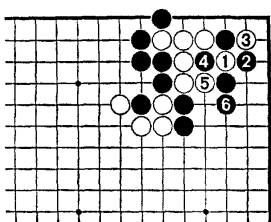
Dia. 27 (variation). Black 2 is unreasonable. Black hopes to capture the five stones by decreasing their liberties, but his own shape is fragile and susceptible to counterattack. For White to play 'a' next, sacrificing his stones, would be a pity.



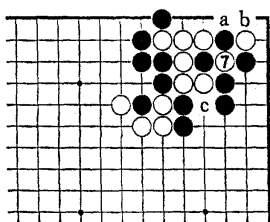
Dia. 26



Dia. 27



Dia. 28



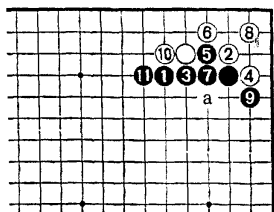
Dia. 29

Dia. 28 (ko). White can play 1 and 3, compelling Black 4, followed by 5. Black must answer at 6, so White takes the ko. White 3 is the correct order and is a tesuji. If he plays 5 before 3, Black still plays at 6, but then when White cuts at 3, it is Black's turn to take the ko.

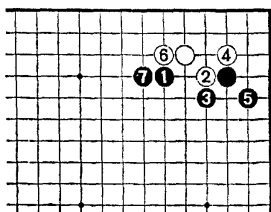
Dia. 29 (Black in trouble). Playing the order in *Dia. 28* means that it is White's turn to take the ko. The difference of a move is important. Taking just this area into account, the ko favours White. Black has one ko threat at 'a', forcing White 'b', but White can also play at 'c'. Black then has no more threats.

Dia. 30 (good for Black). White 2 is a poor-spirited move. This is how to lose the game without fighting. Black 3 is just the move—now White cannot hope for a good result. With 5 etc., Black easily builds thickness. If White 4 at 7, then Black 'a', White 5, Black 9.

Dia. 31 (good for Black). White 2 is also a cowardly move. Black blocks with 3, then makes good shape with 5. Black 1 is now in just the right place, helping him to build overwhelming thickness. White must answer the shoulder-hit by pushing through and cutting—anything else is unfavourable.



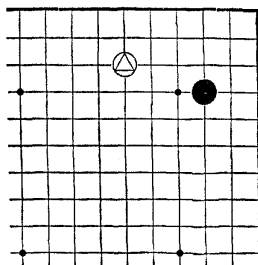
Dia. 30



Dia. 31

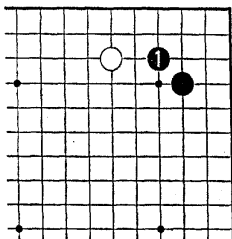
PART TWO

THE LARGE KNIGHT APPROACH

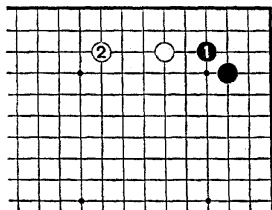


This move $\triangle$ is not played on its own but when there are friendly forces backing it up. Its purpose is to prevent the opponent from playing a pincer. From the point of view of just the corner, this move accepts a loss, as it does not have much effect on the opponent's 3-4 stone and does not take much territory. However, it can be valid as part of a fuseki strategy. It was popular in the late 1950's and early 1960's but is not seen so much nowadays, having been replaced by the one-space high approach, with which it has points in common.

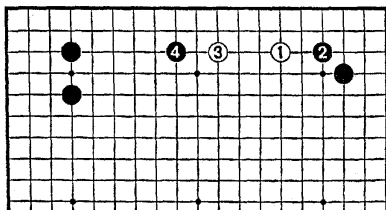
CHAPTER I THE DIAGONAL MOVE



This diagonal move is oriented towards taking territory. In most joseki the diagonal move is two spaces lower, that is, directed towards the centre. Black 1 here clearly secures the corner.



Dia. 1  

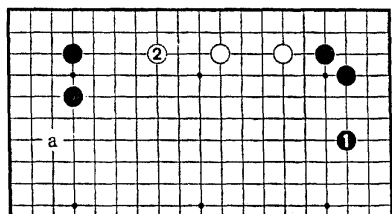


Dia. 2

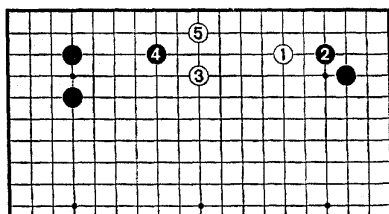
Dia. 1 (joseki). This is rather a short joseki. Taking just this area into account, the exchange of 1 for 2 is clearly favourable for Black. However, White will have his reasons for playing like this.

Dia. 2 (top left corner). White can opt for 1 when Black has an enclosure at the top left, as here. While it concedes a little in the local position, White 3 erases some of the influence of Black's enclosure. All the same, Black 4 is a good point.

Dia. 4 (submissive). It may seem cramped but White must make a two-space extension. If he plays 3, Black will surely play 4, forcing White to defend at 5. If he does not—



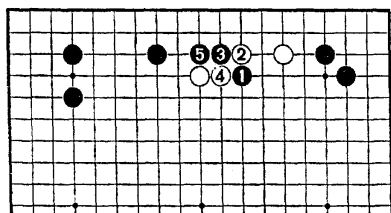
Dia. 3



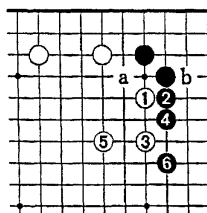
Dia. 4

Dia. 6 (a follow-up). Black's best follow-up is 4 in *Dia. 2*. For White, the shoulder-hit at 1 is regarded as making good shape. The moves to 6 form a standard pattern, with Black getting profit and White getting centre influence. If Black 2 at 'a', White blocks at 2, inducing Black 'b', then extends along the side.

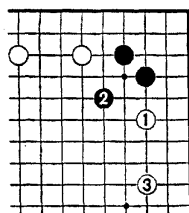
Dia. 7 (secure). White can play 1 if he wants to emphasize the right side rather than the centre. This is a simple joseki with no significant variations. White settles himself on the side.



Dia. 5

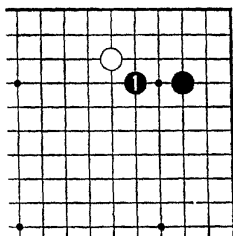


Diag. 6 ♦



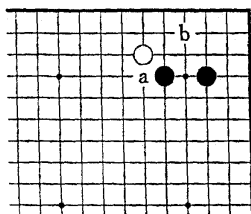
Dia. 7

CHAPTER II THE SHOULDER-HIT

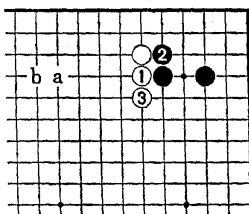


Black 1 is another standard move. This move places stress on the right side rather than on corner territory.

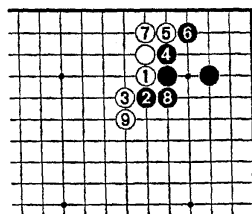
Dia. 1 (white responses). White can answer at 'a' or 'b'. The former goes against Black's plan and does not mind letting him make territory in the corner. The latter is more territory-oriented and is perhaps more common.



Dia. 1



Dia. 2 ♦♦



Dia. 3 ♦

SECTION 1. The Push

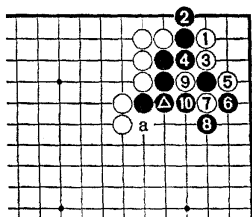
Dia. 2 (joseki). Black 2 is a peaceful answer. After White 3, Black plays next at 'a' or 'b' to erase his thickness. The result here is the same as when White has made a two-space high approach and Black has answered at 2.

Dia. 3 (equal). Black 2 is also possible. After 3, Black 4 is the vital point. The result to 9 gives a division between profit and influence. After 8, the corner is quite safe.

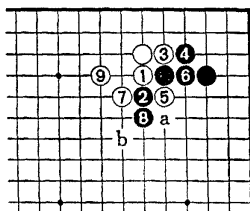
Dia. 4 (safe). White 1 is refuted by Black 2. Black 6 to 10 is a standard tesuji. If Black had played  at 'a', White could play 9 at 10.

Dia. 5 (good for Black). Turning at 3 may seem like the vital point for White but this is not so. It only makes Black strengthen his corner with 4. Cutting at 5 is pointless if the best White can do is 7 and 9. Black can continue at 'a' or 'b' or perhaps even play elsewhere.

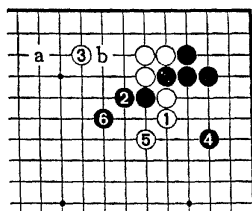
Dia. 6 (reasonable for Black). White may be dissatisfied with *Dia. 5*, but 1 here is a little bit of an overplay. The moves to 6 are forced, but whereas Black's corner is solid, White's group at the top is vulnerable to moves such as 'a' and 'b'.



Dia. 4



Dia. 5



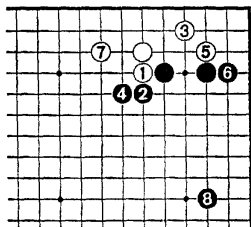
Dia. 6

Dia. 7 (good for Black). White 1 and 3 contradict each other. Black gets a nice result with 4 and 8, while White has a very low position. White 3 must be at 4.

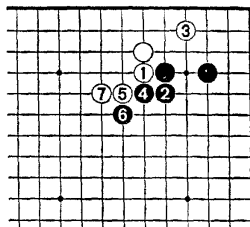
Dia. 8 (Black too mild). Black 2 is a slack move which makes 3 better for White. He can answer 4 with 5 and 7, expanding his area at the top. This result is reasonable for White.

SECTION 2. The Knight's Move in the Corner

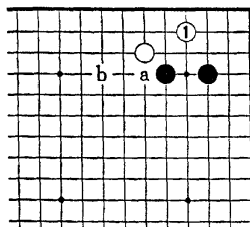
Dia. 9 (need for caution). White 1 is territory-oriented. Black can answer at 'a' or 'b'. The former keeps things simple, while the latter is a strong move, requiring caution on White's part.



Dia. 7



Dia. 8

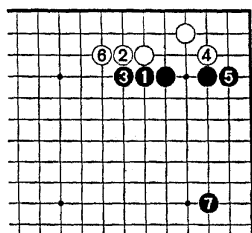


Dia. 9

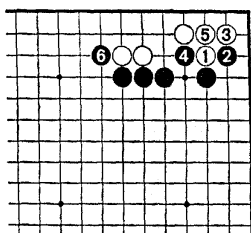
Dia. 10 (joseki). White 4 is smartly timed. The result to 7 is equal, taking into account Black's extra stone.

Dia. 11 (counter move). When White tries to make the forcing move at 1, Black can counter with 2, trying to get in a forcing move himself. If White carelessly answers at 3, Black plays 4, then switches to 6. White must play 3 at 6.

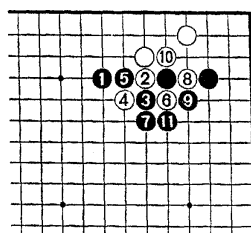
Dia. 12 (black pressing move). Black 1 is a powerful move. The ensuing moves are forced. White 4 and 6 are vulgar style but this cannot be helped. Black squeezes, then—



Dia. 10 ◆◆



Dia. 11

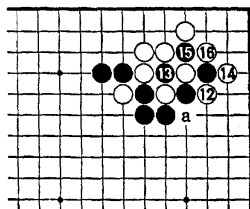


Dia. 12

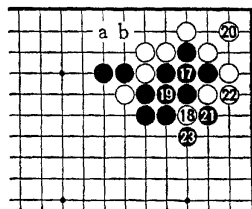
Dia. 13 (variation). White squeezes in turn with 14 and 16. This is a dizzying variation. If Black plays 13 at 'a', White still gives atari at 14. Submitting to the squeeze is better for Black. Next—

Dia. 14 (set pattern). Black is content with making heavy shape with 17 and 19, then making a ponnuki. Black has played one move more than White but if the position is favourable to the deployment of his thickness, it will be superior to White's profit. White 'a' is checked by Black 'b'.

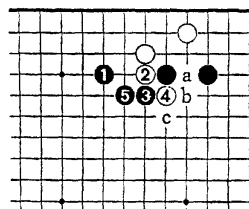
Dia. 15 (good for Black). The simple cut at 4 is usually correct style, but Black extends to 5. If White 'a', Black plays 'b' and squeezes. If the sequence of *Dias. 13* and *14* follows, the result is now better for Black. Black 'c' instead of 5, followed by White 'b' and Black 'a', is also possible.



Dia. 13

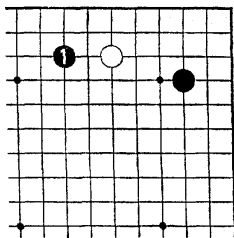


Dia. 14 ◆

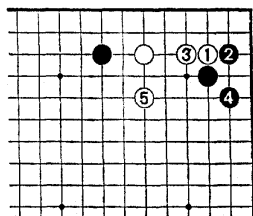


Dia. 15

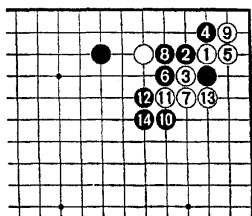
CHAPTER III THE ONE-SPACE PINCER



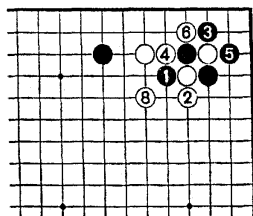
In the local position the diagonal move in the corner, obtaining secure territory, is quite satisfactory for Black, but making a pincer is also possible if he wants to make use of a strong position in the background. The pincer at 1 is often played.



Dia. 1



Dia. 2 ♦♦



Dia. 3
⑦ connects

Dia. 1 (easy for White). White 1 is the deciding move when Black answers with a pincer. White's aim is to settle himself by leaning on the corner stone. Replying at 2 can safely be dismissed as out of the question, as 3 and 5 make things too easy for White.

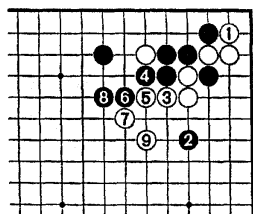
Dia. 2 (joseki). Black 2 is the only move. Up to 14 is joseki. The block at 9 is an important move for White. Black 10 is a new move, to which 11 and 13 are the correct answer. There are other moves for 10 and 14.

Dia. 3 (mistake in order). Black must play 4 before 6 in *Dia. 2*. If he gives atari at 1 here first, White will answer 3 at 4 instead of extending at 5. Up to 8, White settles himself and Black's pincer becomes meaningless. If Black follows *Dia. 2*, there is no scope for variation by White.

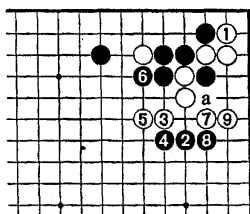
Dia. 4 (joseki). White 1 is the vital point, securing a base and profit. Another possibility for Black is the tesuji of 2 and in some positions this is the correct move. Up to 9 is joseki. Both sides have good shape so it is difficult to say whose position is better.

Dia. 5 (joseki). White 3 is also possible. Black defends at 6 and White defends against 'a' with 7 and 9. The result to 9 is equal. Next Black will add a move to complete his shape on the right side.

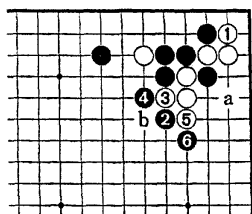
Dia. 6 (a vulgar move). Black 2 is possible only with the one-space pincer. It places greater emphasis on the centre than 2 in *Dias. 4* and 5. White 3, creating a defect in Black's shape, is alright, but 5 is vulgar. If Black 6, then White 'a' and Black 'b' follow, but this is too submissive for White.



Dia. 4 ◆◆



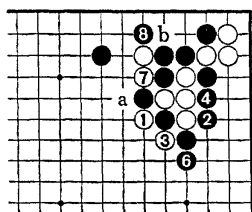
Dia. 5 ◆◆



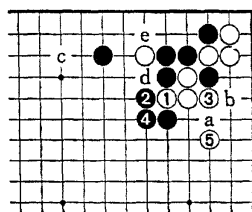
Dia. 6

Dia. 7 (White collapses). If White cuts at 1, Black squeezes with 2 and 4, then extends at 6. Even if White cuts at 7, Black can answer at 8, thanks to the one-space pincer. If White 'a', Black 'b' and White dies in the corner. If White makes life in the corner, Black extends at 'a'. This is terrible.

Dia. 8 (after the joseki). White 3 and Black 4 complete the joseki, but White 5 is a very big move. It forestalls Black 'a', which White must answer at 'b'. A move at 'c' is a good follow-up for White, for he can aim at cutting at 'd' or playing at 'e'.



Dia. 7
⑤ connects

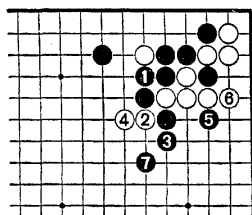


Dia. 8

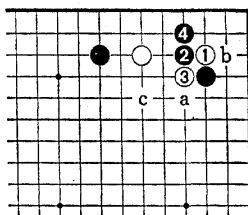
Dia. 9 (equal). Black 1 instead of 4 in *Dia. 8* is a steady, relaxed move. It is hard to say which is better. White naturally cuts at 2 and the moves to 7 get a fight started. Note that 6 is the proper answer to 5.

Dia. 10 (a black stratagem). The strange-looking move at 4 is possible. White 'a' in reply keeps things simple; if Black 'b', White gives atari, Black connects. White plays 'c'. White may however be a little dissatisfied with this result.

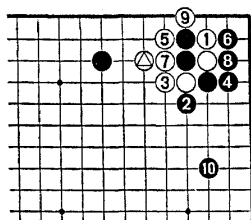
Dia. 11 (taking two stones). White 1 is a good continuation and captures the two stones. The sequence to 10 is probable. White has some bad shape with △, but this is bearable as he has caught the two stones.



Dia. 9 ◆

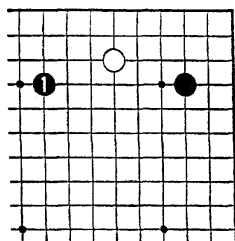


Dia. 10



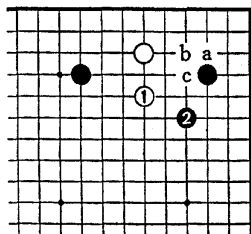
Dia. 11

CHAPTER IV THE TWO-SPACE HIGH PINCHER

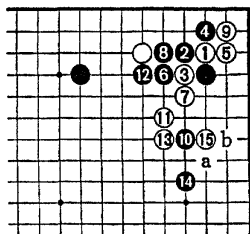


Besides the pincer here, the two-space low pincer, the one-space high pincer etc. are possible, but there is not much difference between them, so the variations will all be treated in this section. The application of these variations to the other pincers is quite straightforward.

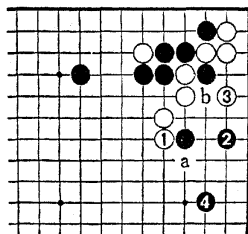
Dia. 1 (uninteresting). Jumping towards the centre, as with 1 here, is not an interesting approach. The exchange of White 'a' for Black 'b' does not go well for White once Black has played 2. He must attach immediately. White 1 at 'c' is also possible.



Diag. I



Dia. 2 ♦♦

Dia. 3 ☒ ☒

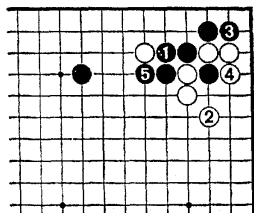
SECTION 1. Attaching in the Corner

Dia. 2 (joseki). The sequence to 9 is the same as with the one-space pincer. However, Black cannot make the pressing move at 11, so he must play at 10. Up to 15 is joseki. Black keeps the exchange of Black 'a'—White 'b' in reserve.

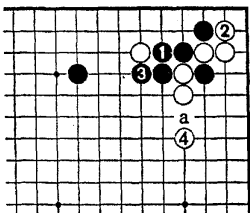
Dia. 3 (joseki). Black 2 to 4 constitutes another joseki. Black 2 at 'a' is a little heavy - White answers at 'b'.

Dia. 4 (a special case). Blocking at 3 in the corner in answer to Black 1 is just about absolutely necessary for White. White 2 is a special exception when he is really set on taking sente. White's immediate loss is large, however, as Black 3 is worth upward of 10 points.

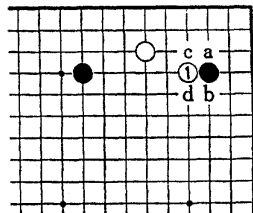
Dia. 5 (too simple). Black 3 is not stimulating. One's natural impulse is to play at 4. White gets nice shape with 4, though Black is left with some potential for wedging in at 'a'.



Dia. 4



Dia. 5



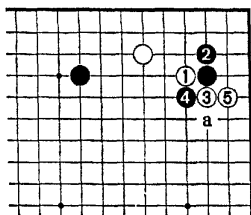
Dia. 6

SECTION 2. The Side Attachment

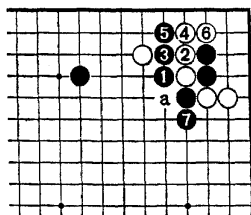
Dia. 6 (flexible). Attaching at 1 is an interesting and powerful move. Black responses at 'a' to 'd' are feasible, but White can respond flexibly to all of these. White 1 is as effective as the corner attachment.

Dia. 7 (Black extends). If Black 2, White 3 is the vital point. Black 4 at 5, permitting White 'a', is out of the question. Black 4 is natural but White 5 is a strong answer. Black has to choose between war and peace.

Dia. 8 (insufficient for Black). Black 1 is a compromise move. With 6, White's territorial gain is considerable, while Black has to defend against the cut at 'a' with 7, thus ending in gote. If the ladder is favourable, White can cut immediately at 'a'.



Dia. 7

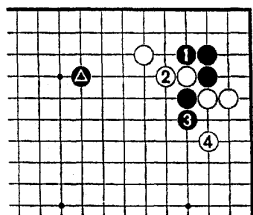


Dia. 8

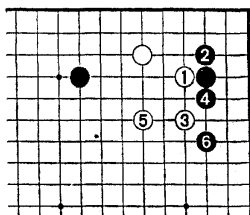
Dia. 9 (future uncertain). Since giving up the two stones is bad, Black gives atari at 1. After 4, no predictions can be made about the fighting here. However, Black is not yet alive in the corner and his pincer ▲ is not in a very good position, so White can afford to play this way.

Dia. 10 (not to White's liking). Playing at 3 makes the move at 1 pointless. In the result to 6, White's shape is not so much light as thin. Black's pincer comes to life and White will always be insecure.

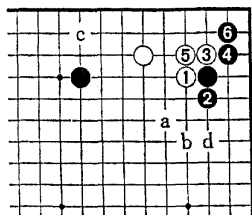
Dia. 11 (Black extends). If Black 2, White blocks at the key point of 3. Up to 6, neither side gives way. Black's position is somewhat low. The usual continuation is White 'a', Black 'b', but if White thinks it is a waste to play this way, he can run at 'c' and aim at playing 'd' later.



Dia. 9



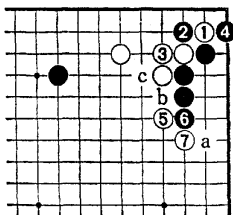
Dia. 10



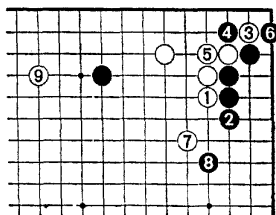
Dia. 11

Dia. 12 (efficient for White). If the ladder is favourable, White can make the two-step hane at 1. Black has no good response. If he captures with 2 and 4, White has a nice pressing move at 5. Black must respond docilely at 6. If Black 'a' after 7, then White 'b'. (The ladder in question comes up when Black plays 2 at 3, then 'c'.)

Dia. 13 (good for White). If White first exchanges 1 for 2, the ladder is irrelevant. White makes a forcing move at 7, then the pincer at 9, giving him a nice position.



Dia. 12

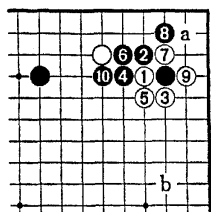


Dia. 13

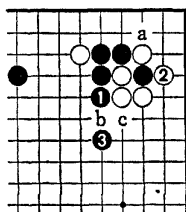
Dia. 14 (black hane in the corner). If White answers 2 at 7, the same sequence as when White attaches at 7 with 1 results. However, White has a good move at 3. Black 4 and 6 are forced. White is satisfied with capturing with 7 and 9. As 'a' and 'b' are miai, White can play elsewhere.

Dia. 15 (better for White). If Black plays 8 in *Dia. 14* at 1 here, White 2 is the correct answer. White can ignore Black 3, so this result is a success for White. White 2 at 'a' is bad, as there are measures against the corner available to Black. If White 2 at 'b', Black cuts at 'c'. If Black omits 3, White plays 'b'.

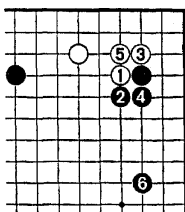
Dia. 16 (Black's outside hane). White 3 is again the key point. If Black 4, White 5 and he has settled his group with some corner profit, so he is more than satisfied. Extending at 6 in gote is a boring result for Black.



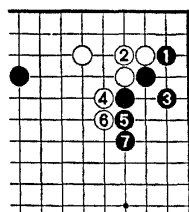
Dia. 14



Dia. 15



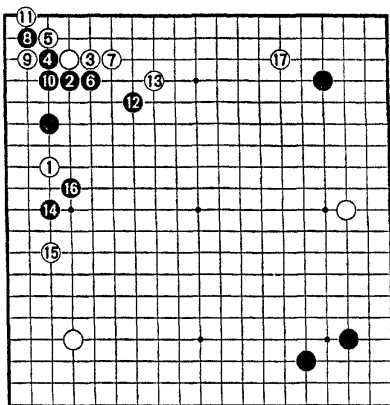
Dia. 16



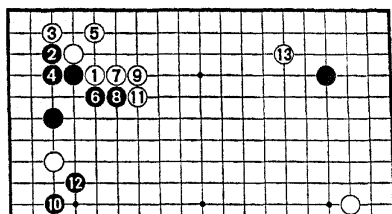
Dia. 17 ♦

Dia. 17 (equal). Black 4 in *Dia. 16* is too slack—this must be the hane at 1. White 2 is the only move, so Black can play 3, giving him good shape. The result to 7 is equal. White will probably continue with a pincer at the top.

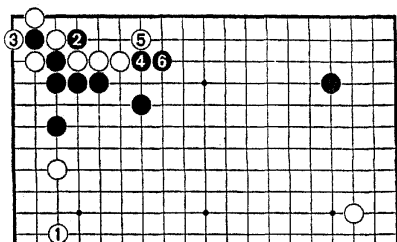
Ref. Fig. 45. White 3 was a dubious move. The sequence from 4 to 13 was just right for Black and gave White no scope for variation. With 14, Black had gained an early advantage. Because of the closeness of his pincer, White should have played 3 at 4, fighting as in *Dia. 9*, or if this was not profitable, he should have played 3 at 6. Capturing with 16 gave Black an easy game.



Ref. Fig. 45
11th Pro Best Ten Tournament (1973)
White : Hane ; Black : Hashimoto
Utarō



Dia. 18



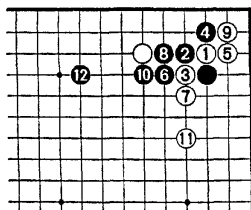
Dia. 19

Dia. 18 (supplement). If the sequence to 9 is followed, White discards his stone and turns at 11. This makes White 13 a splendid move. There is a big difference between this and playing 17 in the Figure after submitting at 13.

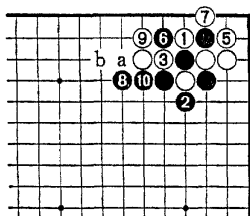
Dia. 19 (out of the question). White will only get into trouble by trying to escape with 1 in the Figure, but playing 13 at 1 here is completely out of the question, as it permits Black 2 to 6.

Dia. 20 (Black plays elsewhere). On rare occasions Black may ignore White's large knight's move kakari. White's follow-up is the same as if Black had made a pincer. Because he is a move behind, Black answers 9 at 10, so White is able to jump to 11.

Dia. 21 (good for Black). White 7 in *Dia. 20* at 1 here is a variation. Up to 5 is forced. Black cuts at 6, then plays the tesuji of 8. In the sequence to 10, White's disadvantage from being concentrated on the inside should be clear. If White plays 9 at 'a', Black 'b' is a good answer.



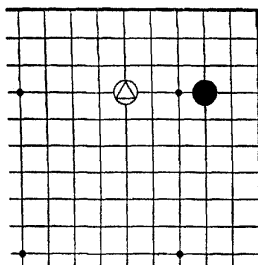
Dia. 20



Dia. 21
④ connects

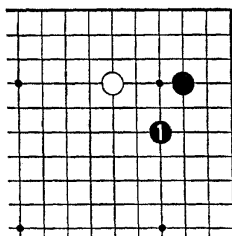
PART THREE

THE TWO-SPACE HIGH APPROACH

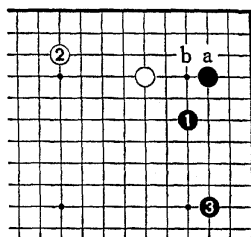


⊙ is a light move. White is not concerned about corner influence but is satisfied if he can get Black to answer here, as this means preventing Black from making a corner enclosure, while keeping sente. From Black's point of view, there is nothing wrong with replying as White wants, while he can also try to make White answer him. This approach move was very popular in the 1910's and almost all the variations have been completely explored.

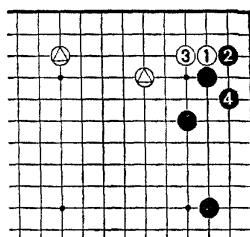
CHAPTER I THE KNIGHT'S MOVE



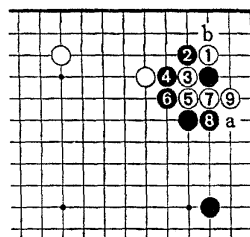
Black 1 is the most peaceful move. This was the most common response when this approach move was first played but is not often seen nowadays.



Dia. 1 ◆◆



Dia. 2



Dia. 3

Dia. 1 (set pattern). If Black answers at 1, White has achieved his aim of preventing Black from making a corner enclosure, while retaining sente. Therefore, he usually plays elsewhere next. White 2 and Black 3 are given to show an appropriate continuation. White 'a' and Black 'b' are both big moves in the corner.

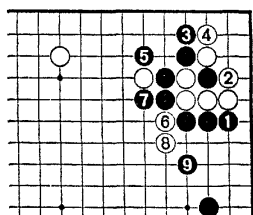
Dia. 2 (White attaches). The problem of who makes the first play in the corner is an important one. If White plays first, he attaches at 1—going in any less than this is uninteresting. Black 2 and 4 are painfully submissive, as White gets good shape with △.

Dia. 3 (black counter). Black should counterattack with 2. This is all the more obligatory when he has an extension on the right side. White 3 is the only move, so the sequence to 9 is inevitable. Next, Black has 'a' or 'b'.

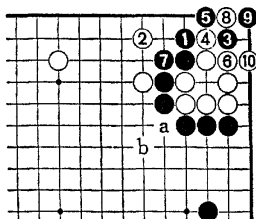
Dia. 4 (set pattern). The moves 1 to 3 form a set pattern. If 4, Black 5 makes good shape. Even if White cuts at 6, Black secures both sides with 7 and 9. White must be careful about the timing of his attachment in the corner.

Dia. 5 (exquisite). White 2 is an exquisite move. Since Black must connect at 7, White has time to live in the corner. Next, Black will probably play at 'b' to protect the cutting point at 'a'. White 2 is an efficient way of defending the top side.

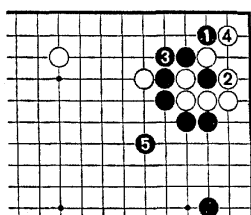
Dia. 6 (equal). Giving atari at 1 is also possible if Black wants to prevent White from cutting as in *Dia. 4*. Black's right side is left open but this cannot be helped. Black 5 is an efficient way of connecting.



Dia. 4 ◆



Dia. 5

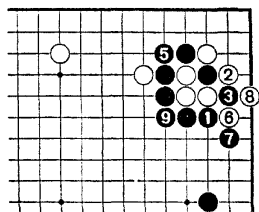


Dia. 6 ◆

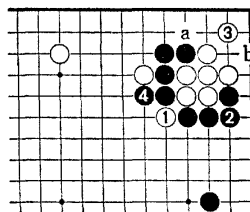
Dia. 7 (favourable for Black). Capturing at 2 when Black gives atari is bad, as Black is able to play 3. After 5, White must capture with 6 and 8. White's corner area has increased only slightly, but Black is no longer open on the right side.

Dia. 8 (unfruitful). Cutting at 1 is possible, as White can live in the corner with 3. However, after Black plays 4, the cutting stone will be just a troublesome burden to White. Black has a sente move at 'a', forcing White 'b'.

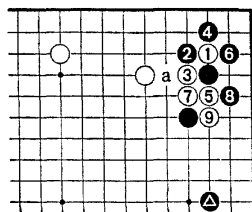
Dia. 9 (transformation). If Black gives atari at 4, White can switch to 5. In the sequence to 9, Black gets the corner profit, but his original stones, including ▲, are weakened. This is not a favourable result for him. If White plays 5 at 6, Black gives atari at 'a' and Black 4 has become a forcing move.



Dia. 7
④ connects



Dia. 8

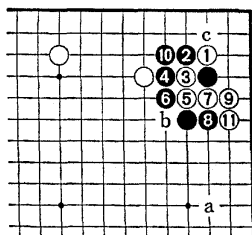


Dia. 9

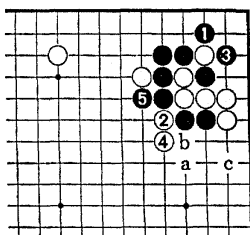
Dia. 10 (relevance of the extension). The absence of the black extension at 'a' naturally makes a difference. The sequence to 9 is the same as in *Dia. 3*, but next Black connects at 10. After White 11, Black 'b' is the safe move, but having to permit White 'c' is annoying.

Dia. 11 (equal). Black prefers to give atari at 1, though this of course permits the cut. The result to 5 is equal. Black aims later at playing Black 'a', White 'b', Black 'c' on the right.

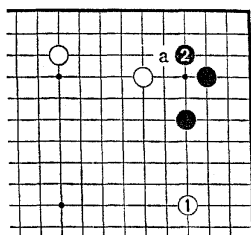
Dia. 12 (the side and the corner). If White plays 1 when Black has omitted the extension, the response at 2 is essential. This move ensures Black's area and also aims at an invasion at the top. If White plays 'a', Black has made a worthwhile exchange.



Dia. 10



Dia. 11 ◆

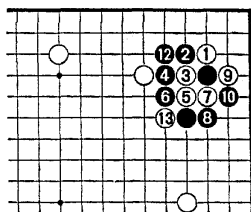


Dia. 12

Dia. 13 (hard fighting for Black). Permitting White 1 makes things difficult for Black. In this position, White captures at 9. Even after 12, White is alive in the corner, so he makes the painful cut at 13.

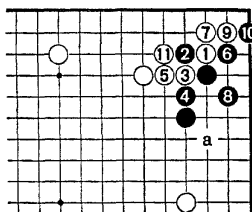
Dia. 14 (painful for Black). The white cut in *Dia. 13* makes the fight too difficult for Black, so he has to try something different. Black settles his group with 4 to 10, but this strengthens White's area at the top. Black also has to watch out for White 'a'. Black cannot expect a good result after White 1.

Dia. 15 (submissive). Black 2 is unbearably submissive. Again White has the troublesome move at 7. In conclusion, Black must defend at 2 in *Dia. 12*.

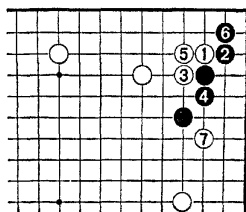


Dia. 13

⑪ connects



Dia. 14

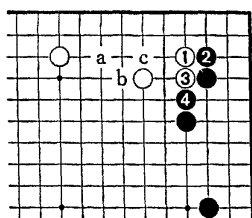


Dia. 15

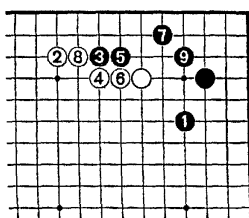
Dia. 16 (not enough for White). White must attach at the 3-3 point. White 1 here is inadequate, as it permits Black to block at 2. White can play 3 but this is not very effective as a reinforcement. Black has any number of weak points—'a', 'b' and 'c', for example—to aim at.

Dia. 17 (invasion). When White extends to 2, the immediate invasion at 3 is possible. If White makes the simple answer at 4, the sequence to 9 results. White builds some thickness, but Black's agile playing has secured him a nice corner area.

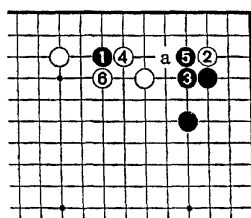
Dia. 18 (equal). A less sedate response for White is the counterattack at 2, which leads to an exchange. White 4 at 5 is bad, as Black plays hane at 'a'.



Dia. 16



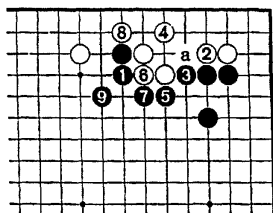
Dia. 17



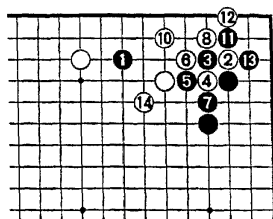
Dia. 18 ♦

Dia. 19 (variation). If Black plays 5 in *Dia. 18* at 1 here, White can cross under with 2. White 4 is a nice answer to Black 3. Black holds White in with 5, but White gets sente with 6 and 8. If White plays 4 at 'a', Black 5 prevents him from crossing underneath.

Dia. 20 (a standard tesuji). If Black 3, White cuts at 4 and squeezes. This is a standard tesuji and is an effective way to settle oneself. Black has no choice but to connect at 9, so the sequence to 13 is forced. With White 14, the result is probably equal.



Dia. 19

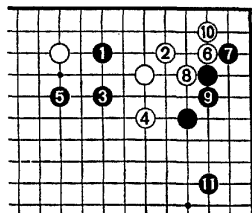


Dia. 20
9 connects

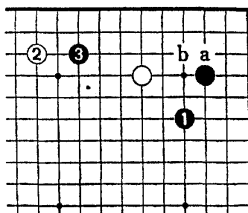
Dia. 21 (good for Black). White 2 is not a very strong response to 1. After exchanging 3 for 4, Black occupies the good point of 5. White can settle himself in the corner, but Black's stones work efficiently on both the left and the right.

Dia. 22 (the wide extension). If White extends an extra space, Black invades immediately at 3. If Black lets slip the opportunity to invade, White may make effective use of the wider extension. If next White 'a', Black plays 'b' and in all conceivable follow-ups, Black 3 will work effectively.

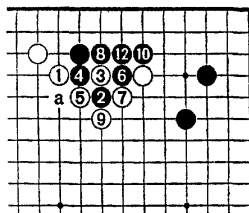
Dia. 23 (favourable for Black). If White attacks with 1, Black plays out with 2. In the sequence to 12, White squeezes Black, but Black gets considerable profit. Because of the cutting point remaining at 'a', White ends in gote.



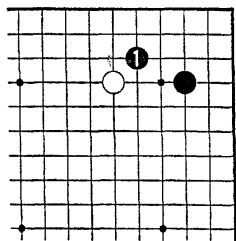
Dia. 21



Dia. 22

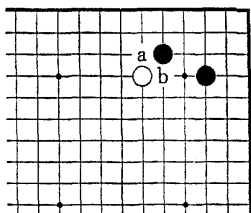


Dia. 23
⑪ takes ko

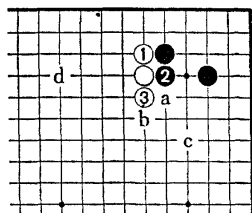


Black 1 attacks at the corner of the white stone. This is a territory-oriented move which forestalls the white attachment in the corner. White finds it a little submissive to respond to this move, so nowadays Black most often plays like this.

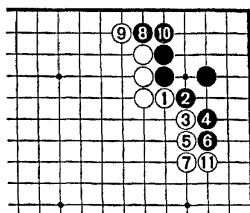
Dia. 1 (responses). White answers at 'a' or 'b' or plays elsewhere.



Dia. 1



Dia. 2 ♦♦



Dia. 3 ♦

SECTION 1. The Block

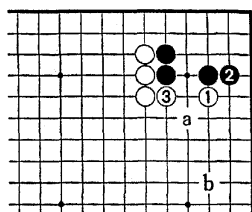
Dia. 2 (joseki). If White blocks at 1, 2 and 3 are joseki. The position is often left as it is, but Black 'a', White 'b', Black 'c' is a steady continuation. It is of course possible for Black to switch to 'd' instead of 'a' or 'c'.

Dia. 3 (White's continuation I). There are various continuations if Black leaves the position as it is in *Dia. 2*. White 1 here is a strong move. With 3 etc., White builds good central thickness. Playing 8 and 10 at the top is big, as it forestalls White 10 and 8.

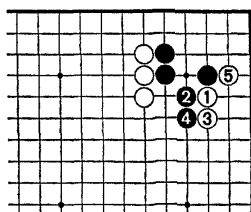
submissive and lacking in fighting spirit. Black must counterattack with 2 at 3 or 'a'. The subsequent variations are difficult. White 3 at 'b' is also possible—if Black 'a', White lightly discards the stone at 1.

Dia. 5 (bad style). Black 2 is the wrong way to play. It provokes White 3, which makes miai of 4 and 5. Black will probably play 4, as being sealed in is unendurable, but it is difficult to find an answer to 5. This is very bad for Black.

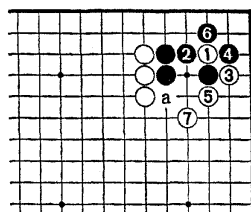
Dia. 6 (White's continuation III). White 1 in the corner is a bothersome move. If 2, White lightly dodges with 3, 5 and 7. If Black plays 2 at 4, White still cuts at 3 and gets the same result. Black must resist with 2 at 'a' and be prepared to have his corner ravaged.



Dia. 4



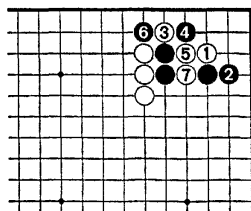
Dia. 5



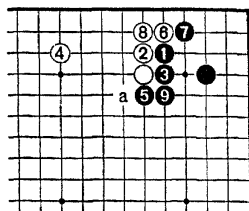
Dia. 6

Dia. 7 (variation). Black 2 is risky, as White has the clever combination of 3, 5 and 7. Since submitting with 4 at 5 is also terrible for Black, the conclusion is that Black's positions after just one push (i.e. *Dia. 2*) is surprisingly weak.

Dia. 8 (transformation). In cases when Black will obviously play a checking extension at the top if White plays 4 at 5, White can forestall him by playing at 4 here. Black 5 is an excellent move, but White responds patiently with 6 and 8. If White plays 6 at 'a', then Black plays at 8, followed by connecting at 6, and White has no follow-up.



Dia. 7



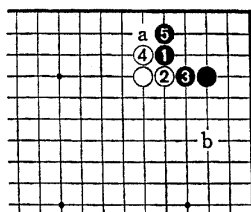
Dia. 8

SECTION 2. The Push

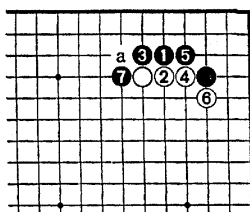
Dia. 9 (joseki). This joseki gives the same result as the one-space high approach move joseki in which Black attaches at 1 then plays 5. If White next plays 'a', then Black 'b' and vice versa.

Dia. 10 (large avalanche). If Black plays at 3, the large avalanche joseki is unavoidable. White 4 at 'a' is bad, as Black 4—White 7 follow.

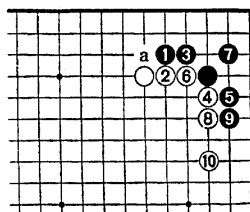
Dia. 11 (submissive). Black 3 is a submissive move. White can play at 'a', followed by Black 8, which is a standard pattern, or he can attach at 4 to build a wall on the outside. With 6 to 10, he gets a strong position. Black 3 is too mild because it gives the initiative to White.



Dia. 9 ◆◆



Dia. 10 ◆◆

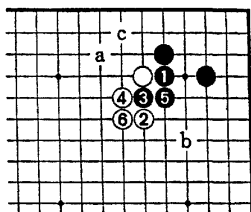


Dia. 11

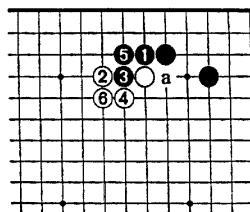
SECTION 3. White Plays Elsewhere

Dia. 12 (the push). Black 1 is the usual move. White 2 is a light response. Black can fix his shape with 3 and 5. His continuation at the top after 6 is 'a', while on the right it is 'b'. If White plays 2 at 3, Black runs at 'c'.

Dia. 13 (Black crawls). If Black 1, White jumps to 2, giving the same kind of pattern to 6. One cannot say which is better, but *Dia. 12* is more natural. Black 3 can also be kept in reserve. If White 5, Black 'a'.

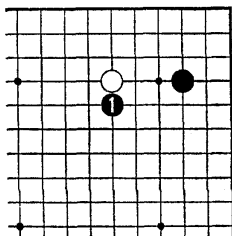


Dia. 12 ◆◆



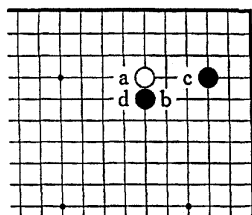
Dia. 13

CHAPTER III THE HEAD ATTACHMENT

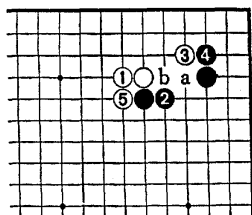


Black 1, attaching at the head of the white stone, is a little strange-looking but is quite feasible. Complex variations are possible. Since White's aim is to make Black answer, then play elsewhere, Black tries to thwart him by attacking violently.

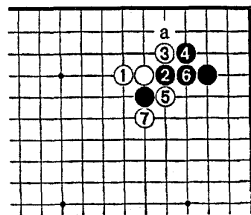
Dia. 1 (responses). White usually answers at 'a', 'b' or 'c'. With the first two, the question of the ladder is extremely important. White 'd' does not work well.



Dia. 1



Dia. 2 ◆◆



Dia. 3

SECTION 1. White Pulls Back

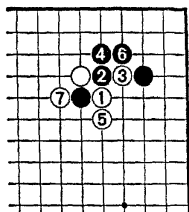
Dia. 2 (joseki). White 1 is a simple move avoiding troublesome variations. Up to 5 is joseki. Keeping White 'a' in reserve is correct. If White omits 3, 'b' becomes a good move for Black.

Dia. 3 (good for White). Blocking at 2 is bad. Catching one stone in a ladder with 3 to 7 is good enough for White. If next Black 'a', White captures the stone. If the ladder is bad and White extends one space to the right of 7, Black can resist at 7, starting a fight.

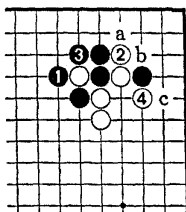
SECTION 2. The Inside Hane

Dia. 4 (joseki). If White 1, Black 2 is the only move. This looks risky but the sequence to 7 is simplicity itself. It goes without saying that the ladder must be favourable for White to play 1. Next, both sides will probably make a ponnuki and this result is 50–50.

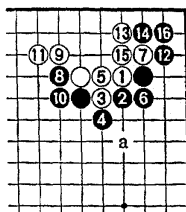
Dia. 5 (disadvantageous for Black). For Black to play 6 in *Dia. 4* at 1 here is creating unnecessary complications. White 2 and 4 give him the advantage. Black 1 is not good. Note: Black should not be in a hurry to exchange Black 'a' for White 'b' as later he may prefer to play Black 'c'.



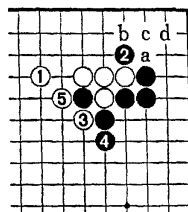
Dia. 4 ♦♦



Dia. 5



Dia. 6 ♦♦

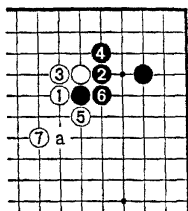


Dia. 7 ♦♦

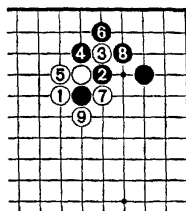
SECTION 3. The Contact Play

Dia. 6 (joseki). White 1 also does not lead to difficult variations. Up to 6 is forced. If White plays the territory-oriented move of 7, the sequence to 16 is joseki. Black 16 is a fighting move—Black 'a' is more solid.

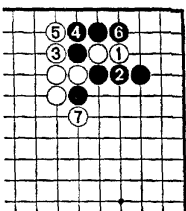
Dia. 7 (joseki). If White plays 7 in *Dia. 6* at 1 here, Black takes the corner with 2. White builds thickness with 3 and 5. Black 2 is more efficient than 'a'—White cannot do anything in the corner. If White 'a', Black 'b', White 'c', Black wins with 'd'.



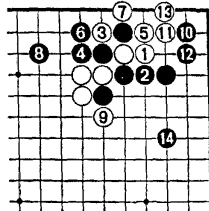
Dia. 8



Dia. 9 ♦



Dia. 10



Dia. 11

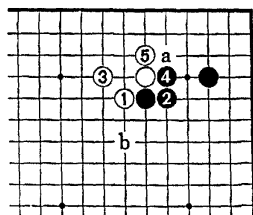
SECTION 4. The Outside Hane

Dia. 8 (slightly better for Black). White 1 seems natural but is not completely satisfactory. Black 2 is an unyielding response and up to 7, he comes out a little better than White. Black 4 at 6, followed by White 'a', is a little unsatisfying for Black.

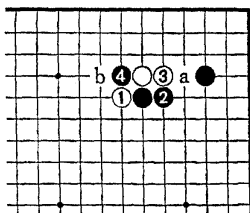
Dia. 9 (both capture). White 3 is a tesuji. Black strikes back with 4 and 6, also a tesuji. The sequence to 9 is a straightforward one. The only thing is that Black's shape is very efficient, while White has a superfluous stone at 5.

Dia. 10 (large profit). If dissatisfied with *Dia. 9*, White can try 1 here, but there is not a good follow-up. If White sacrifices his two stones with 3 and 5, Black's large profit makes it difficult to call this an even result.

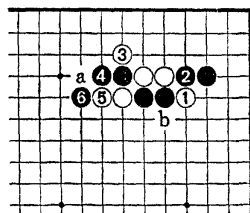
Dia. 11 (bad for White). An alternative is to live at the top with 3 and 5, but the end result is not good. White's centre stones are cut adrift and Black has an excellent sente move at 10, helping to secure his group on the right. White 9 at 10 is worse, as Black extends at 9.



Dia. 12



Dia. 13



Dia. 14

Dia. 12 (a plot). Although blocking at 4 is good enough, Black pulls back at 2. White 3 nips his scheme in the bud. If next Black 'a', then White 'b'.

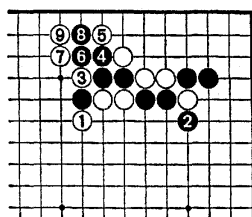
Dia. 13 (perilous). Black's aim with 2 is to induce White 3. Instead of docilely exchanging Black 'a' for White 'b', Black cuts at 4. White's future course is perilous, particularly if the ladder is unfavourable but even if it is favourable.

Dia. 14 (the ladder). White tries to save the situation with 1 to 5. He hopes to make miai of the ladders at 'a' and 'b', but Black 6 forestalls both ladders.

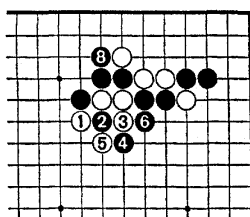
Dia. 15 (the trick). White persists with 1, again making miai of both ladders. If Black plays 2 in the belief that he has defended against the ladder on the other side, he collapses immediately as White plays the tesuji of 3 etc.

Dia. 16 (defending against the ladder). Black 2 and 4 are an emergency measure to deal with the ladder. Since 4 and 6 defend on the right, Black can block at 8.

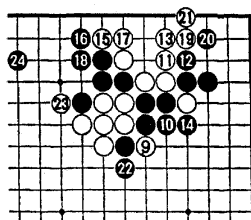
Dia. 17 (conclusion). White throws in a cut at 9, then makes the tenacious move at 11. The rest is forced. Note that if Black plays 16 at 17, White captures him with 18. Getting in the extension at 22 makes this result favourable for Black. All White's pains have been for nothing.



Dia. 15



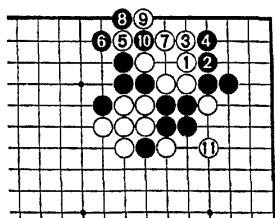
Dia. 16
⑦ connects



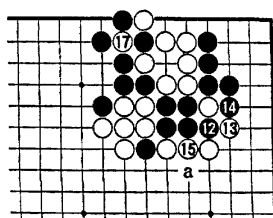
Dia. 17

Dia. 18 (variation). White 1 and 3 (11 and 13 in *Dia. 17*) are the best moves. Black cannot attempt to capture him with 4. White makes a ko with 5 to 9, then has a perfect ko threat at 11. This is a good move White wants to play even if there is no ko.

Dia. 19 (Black in trouble). Black must play 12 (if 15, White gets a ladder with 'a'), so White squeezes before recapturing the ko. Black will not have a good enough ko threat. The sequence in *Dia. 17* cannot be varied.



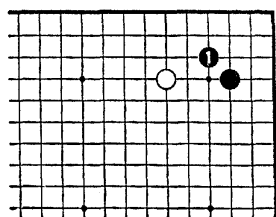
Dia. 18



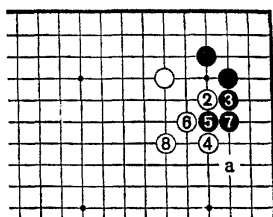
Dia. 19
⑬ connects

Dia. 20 (diagonal move). Black 1, securing the corner, is also possible but undeniably has a submissive feel against White's high approach move. White will probably play elsewhere.

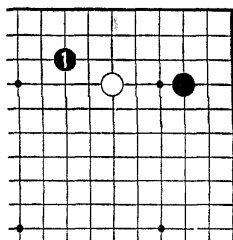
Dia. 21 (set pattern). The follow-up move for White here is 2. After the set pattern to 8, 'a' is a good move for Black, but there is no hurry to play it as his corner is so solid. A white blocking move has no effect on him.



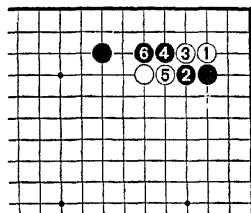
Dia. 20



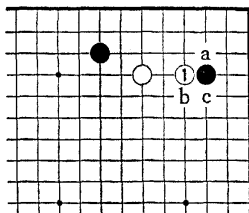
Dia. 21



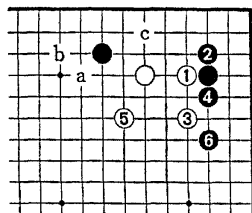
The only pincer played against White's high approach move is the close-up, low move at 1. This is because White is aiming at the contact play in the corner and Black 1 is the only move that forestalls this.



Dia. 1



Dia. 2



Dia. 3 ♦♦

Dia. 1 (unreasonable). If White plays at 1 regardless, Black counters with 2 to 6. White is obviously in difficulties, so White 1 is unreasonable.

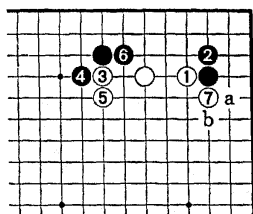
Dia. 2 (frontal contact play). The move at 1 is the way for White to deal with the situation. Black can answer at 'a' or 'b'. Black 'c' is too mild.

Dia. 3 (joseki). If Black 2, White jumps to 3, then makes good shape with 5. The continuation White 'a'—Black 'b' is often seen. If White makes a pincer at 'b' instead of 'a', Black has room to slide to 'c'.

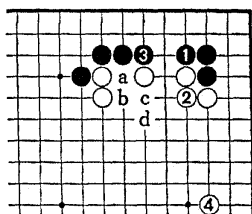
Dia. 4 (variation). Playing 3 and 5 immediately after 1 is an interesting idea. Black 6 causes White a loss but he gains compensation by blocking at 7. In other words, this variation emphasizes the right side. Black 'a' next is bad, as White extends to 'b'.

Dia. 5 (equal). Black 1 is the correct continuation. The result to 4 is equal. The cut with Black 'a', White 'b', Black 'c' only helps White to reinforce his position as he gives atari at 'd'.

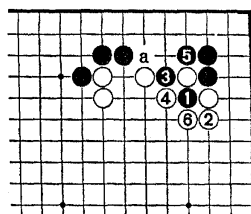
Dia. 6 (good for White). Black should not yield to the temptation to cut at 1. After White 2, Black has no choice but to play 3, but White squeezes with 4 and 6. If one hypothesizes next Black 'a', White takes the ko, Black connects, then clearly White's position is now stronger than in *Dia. 5*.



Dia. 4



Dia. 5

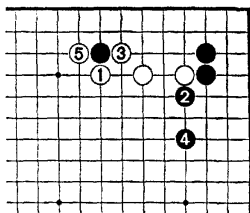


Dia. 6

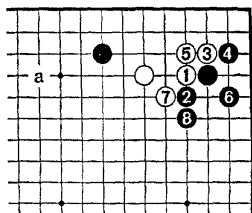
Dia. 7 (swap). Since White's aim with 1 is to stake out a position on the right, Black counters with 2. The swap to 5 will probably ensue. Compared to *Dia. 5*, the positions have been reversed.

Dia. 8 (black hane). If Black 2, 3 and 4 are natural. This seems violent but on the contrary ends peacefully. White 5 keeps things simple. Up to 8 is joseki. White can next play 'a'. If Black heads towards the centre, he does also.

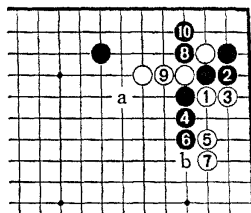
Dia. 9 (an equal fight). If White cuts at 1 instead of 5 in *Dia. 8*, then blocks at 3, a fight is inevitable. Black plays 4 and 6 before living in the corner. White will next play 'a' or 'b', depending on the position.



Dia. 7



Dia. 8



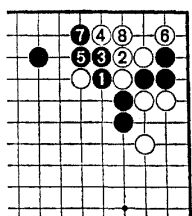
Dia. 9

Dia. 10 (good for White). Black 1 instead of 8 in *Dia. 9* is not to be recommended. The loss in the corner is too big. The sente move at 7 is hardly sufficient compensation. If White omits 8—

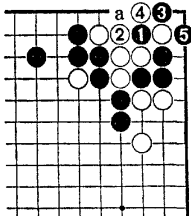
Dia. 11 (ko). Black can set up a ko with the standard tesuji here. This is a two-stage ko favouring White but Black has nothing to lose. If White 4 at 5, Black plays 'a' for a proper ko.

Dia. 12 (equal). Black 4 is also possible. If Black plays 6 to the right of 3, the position reverts to *Dia. 8*, but he can also play 6 here to build thickness on the right. The result to 10 is equal.

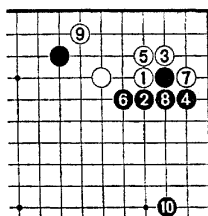
Dia. 13 (unreasonable). White 3 is an overplay. White has no answer to Black 4. If 5 and 7, then Black has the ironical move at 8, usually bad shape, which makes miai of 'a' and 'b'.



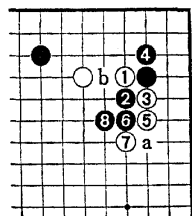
Dia. 10



Dia. 11



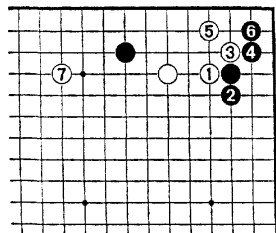
Dia. 12 ♦



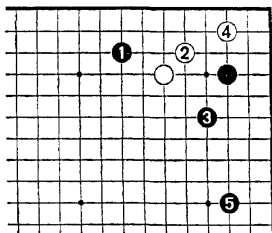
Dia. 13

Dia. 14 (Black pulls back). Black 2 is a slack move. If White 3 and 5, Black must play 6, but White now has a comfortable shape and can switch to 7. Things are easy for White as Black's corner group is not very strong.

Dia. 15 (reversion). If White 2, the position reverts to a joseki with the small knight approach move (see *Dia. 54* on page 57).

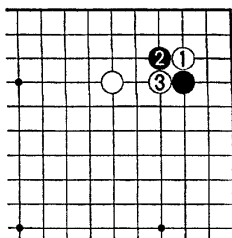


Dia. 14

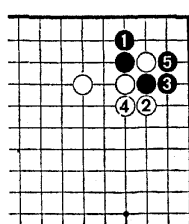


Dia. 15 ♦♦

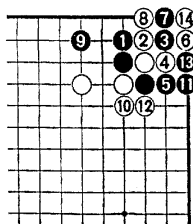
CHAPTER V BLACK PLAYS ELSEWHERE



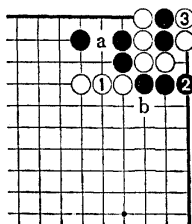
White 1 is the only move when Black plays elsewhere. Black 2 and White 3 are also both absolutely necessary. This is the starting point for discussion.



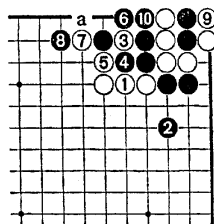
Dia. 1 ♦♦



Dia. 2 ♦♦
13 throws in



Dia. 3



Dia. 4

Dia. 1 (joseki). Black 1 is the correct continuation. White 2 is a straightforward move. Up to 5, White builds thickness in sente, but he may be just a little dissatisfied at settling things so simply.

Dia. 2 (joseki). White may prefer to block at 2. Black 3 is a good move but White sacrifices the corner. White extends to 10 and Black correctly hastens to capture the corner. White can play two moves to the right of 12 in sente.

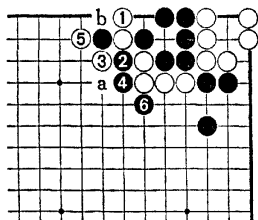
Dia. 3 (caution required). Black has to watch out for White 1 (instead of 10 in *Dia. 2*) as this involves a ladder. If next Black 2, White 3 catches Black in a trap, as it makes miai of 'a' and 'b'. Black cannot escape.

Dia. 4 (a one-way street). Black must jump to 2 when White plays 1. After 3 to 7, Black 8 is the only move. Up to 10 is therefore forced. The question now is: can White play 'a'?

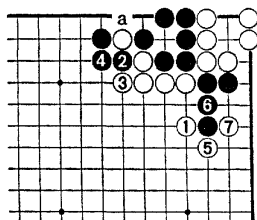
Dia. 5 (impetuous). White 1 immediately is too impetuous to succeed. Black cuts at 2, then makes the clever move at 6. He must not give atari at 'a', as White captures at 'b', enabling him to win the fight.

Dia. 6 (a manœuvre). A preliminary manœuvre is necessary to make the move at 'a' possible. The troublesome move at 1 is the answer. If Black cuts at 2, White plays 3 then captures the group on the right with 5 and 7.

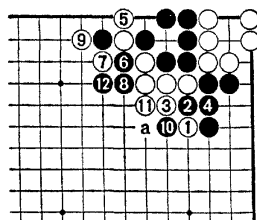
Dia. 7 (the ladder). In *Dia. 6*, Black succumbed without fighting. Instead, he should resist with 2 and 4. If White 5, Black 6 to 12 makes miai of capturing 7 and setting up a ladder at 'a'. Naturally, this ladder has to be favourable.



Dia. 5



Dia. 6

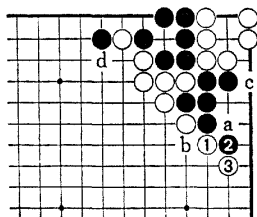


Dia. 7

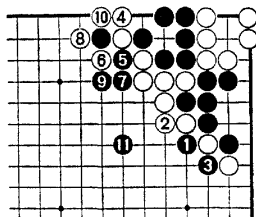
Dia. 8 (an emergency measure). White does not give up, even if the ladder favours Black. Instead of 5 in *Dia. 7*, he puts into effect the emergency measure of 1 and 3. If next Black 'a', White 'b', Black 'c', Black can capture the corner, but this is inferior to the thickness White creates with 'd'.

Dia. 9 (slightly favourable for Black). Black 1 to 3 is the natural continuation. White is finally able to play 4, saving his corner stones and capturing Black. However, Black makes magnificent shape with 3 and gets outward influence with 11.

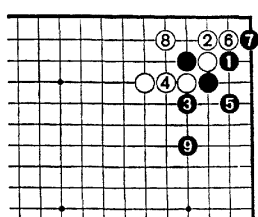
Dia. 10 (not enough for Black). The joseki of *Dia. 2* can thus be a very vexatious one, but trying to avoid it will not be profitable. Black 1 to 5 here is completely without style. The result to 9 is better for White.



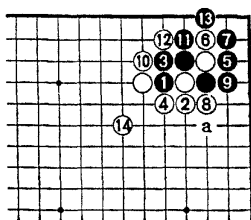
Dia. 8



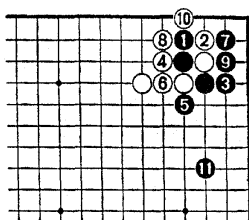
Dia. 9



Dia. 10



Dia. 11



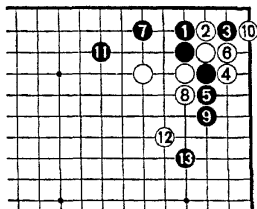
Dia. 12

Dia. 11 (bad for Black). Black 1 and 3 are also vulgar. White builds thickness by sacrificing two stones. White can also close off the right side by cutting at 9 with 8, then blocking at 'a'.

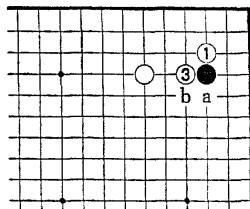
Dia. 12 (good for White). Sacrificing two stones with 1 and 3 etc. is also unsatisfying for Black. The sequence to 11 was once a joseki but has now fallen into disuse. It is regarded as favourable for White, who gets quite a strong shape.

Dia. 13 (a fight). Black 3 is a tesuji for making full use of 1. Depending on the position, White may choose to start a fight with 4 and 6. Since he has to add the move at 10, Black presses him hard with 11 and 13, but the overall position may make this sequence feasible.

Dia. 14 (Black again plays elsewhere). If Black ignores White a second time, he blocks at 3. This is equivalent to Black making a contact play under the star-point, with White answering at 1. Black can continue with 'a' or 'b'. The variations are given in the star-point section of Volume III.



Dia. 13



Dia. 14
② elsewhere

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